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ART
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1960
AGE 14

← still growing

1956
AGE 10



1951
AGE 5

1949
AGE 3

XX

1946
BORN

ON BEING 14-AND

Fourteen, they say, is a difficult age with many adolescent problems—like dates, and bringing up parents, and school, and growing pains. But, in the studio business at 14 years you are considered quite an adult. Dates may give trouble—meeting them, that is—but long experience handling the most difficult, offers no particular problems. And we rarely have problems with our paren- (clients) whom we dearly love and they us. For, we've known a lot of them since birth. The people in our organization have been to many schools. Schools all over the world. And, they put all of this knowledge to work for you, and you've gotten many awards on many of the assignments that

STILL GROWING

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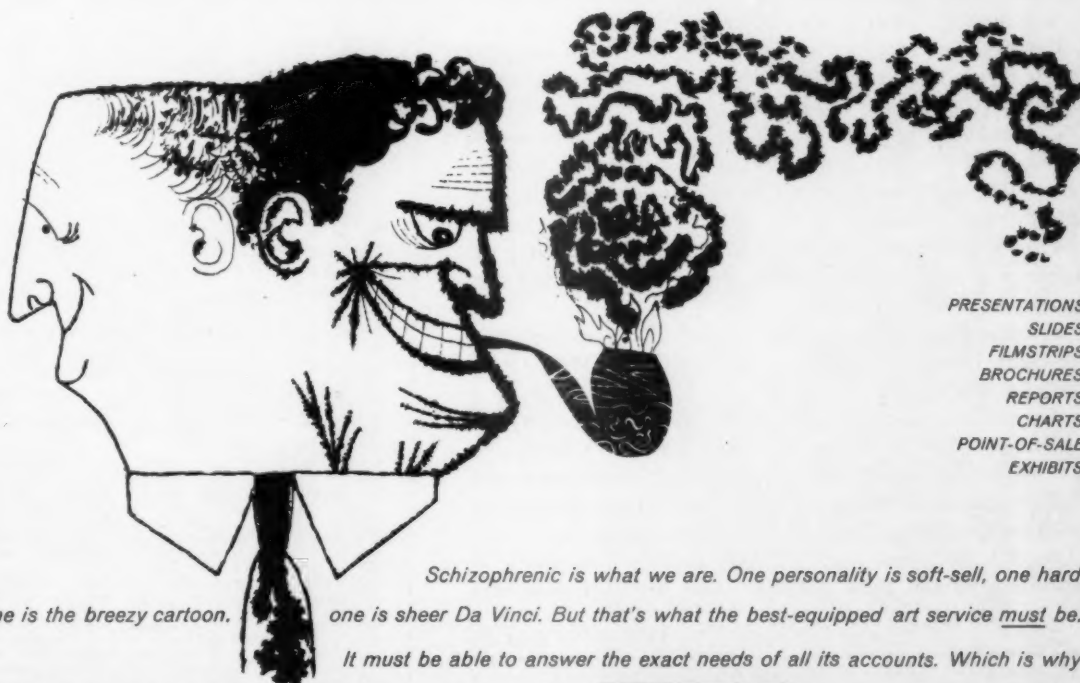
- § 1. Introductory material and indices
- § 2. Weight comparator & style selector *
- § 3. General listing of styles in family relationships
- § 4. Complete display of supplementary services with illustrated glossary

* A typical page from the compact Weight Comparator & Style Selector section is illustrated here. Specimen lines in each category are arranged by weight, making it easy to select first the weight, and then the style.

Professional Edition published by Photo-Lettering Inc. #20.

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A / R T D I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

strange coincidences department...

Originality has a way of multiplying itself in our creative business. New, fresh approaches spring up in several places at once. While sometimes an ad or campaign is obviously a swipe of another, at other times the appearance of the same ideas in different campaigns are so timed that imitation must be ruled out. What are the causes? One almost gets the eerie feeling that ideas are on special creative wave lengths and that it's possible for more than one person to tune their antennas at the same time and pick up the same signals. At any rate, here are some of the flurries in recent months:

- eggcups—we've spotted at least three ads for different products with illustrations of eggcups.
- insiditis—cars, watches and radios are some of the products currently showing off their insides rather than their beautiful bodies, cases and cabinets.
- red-headed kids are selling everything from savings and loan services to breakfast cereals, from travel to fuel oil, from pancakes to telephones.
- chandelier photography—those overhead shots (too close-up for birds-eye views) naturally integrated with a brewer's copy, have appeared in countless other ads and editorial illustrations.
- telephone linesman—there was also a brief flurry of linesmen in ads and illustrations during the year—and *not* in ads for phone companies.
- sunbursts—for West Coast versions of repeat symbols see Gene Federico's comments in story in the West Coast show in this issue.

All this is reminiscent of the flurry of Lambrettas and ocelots of a few years ago. A model just wasn't doing the job without an ocelot or a pair of Russian wolfhounds and in order to sell anything for about six months models had to drive Lambrettas, scooters, anything offbeat.

In this field, too many of these coincidences smack of imitation rather than creation. The big objection isn't

(continued on page 35)

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business briefs

studio billings fall as experts predict boom for 1960

Record breaking productivity is forecast for most lines in 1960 by almost all business analysts. But as 1960 opened to the happy strains of their forecasts, art studio owners were less than happy with year-end billings drop from record-high months at summer's end.

Was fall-off seasonable? In 1958 billings rose at the end of the year, but this may have been due to end-of-recession stimulus. Not enough data is available to say positively whether the 1959 fall-off was all or partly seasonal.

How widespread was the billings drop? Three of every four studios felt an appreciable (average 25%) fall-off in October and November from August and September highs. The remaining studios showed only slight gains (with one exception). Data is based on studies made by CAM Report among art and photo studios coast to coast.

All eyes now are awaiting the December and January data. Last year these months were high billings months and they should be again this year if the billings are going to stack up the way the experts predict.

A big ad year seems in the cards if you look at reports of ad budgets and of early lineage reports. With the steel strike settled there seems to be no likelihood of largescale cutbacks in the schedules, many of which represent new highs. With TV still growing but not at the disproportionate pace of its earlier years, the printed media are likely to stabilize their percentage share of total ad outlays. This spells good news for the studios and services whose accounts are heavy magazine and newspaper advertisers. In recent years, along with radio, magazines have dropped their share of total ad budget as TV grew.

Looking past their noses, some economists worry about another inventory build-up that could bring about another recession or levelling-off period. A tremendous manufacturing boom in the early months could create such a buyer's market in the second half as to cutback production and reverse the cycle once again. No one is saying for sure that will happen, to what extent, or when, but it's typical of the caution with which the most optimistic of short-term predictions should be salted.

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UNTIL THEY LET IT
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A PACK OF THE BEST
AD-ART MINDS
IN THE
BUSINESS

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HAVE YOU CHECKED YOUR SYMBOLS LATELY?

Have you checked your symbols lately? Overwork can reverse their meaning... watch how TV employs form, line, movement and direction symbolically

BY SIDNEY J. LEVY, SOCIAL RESEARCH, INC.

Professional artists now see such basic vehicles of expression as form, line, movement and direction not only as visual elements but as powerful, sales producing symbols. Some of these symbols are hard at work in television. And some have had too much success, have died of fatigue or have reversed their connotations.

Symbols, as an inherent part of human expression, make possible self-control and detachment. Their use implies a capacity to hold energy in abeyance, rather than to act under the immediate pressure of an impulse. Because people symbolize naturally, all behavior carries a multiplicity of meanings—and all observers react interpretively.

reversible meanings . . .

Of the many kinds of symbols, some are known as *symbols of substance*. These are the best understood and most readily taken meanings, feelings, and ideas. One example is the professional salesman or "name" endorser. What these people are like, how they look and behave, the roles they play in relating to other people, develop a set of meanings; their endorsements are complex symbolic communications. The personality used helps people understand a product quickly. A doctor means science, health, and professional authority. When the viewer sees a white coat in a commercial he is being told that the product gives serious attention to technical matters, quality, and consumer well-being. But symbols may lose their vitality. The more current and familiar they become, the less they convey the original intention. Skepticism builds up about their symbolic reference until often the opposite enters in. White coats then become (at least to many cynics . . . and those cynical of advertising are on the increase) an indication of inferiority, of a non-ethical product.

An interesting dimension in the evaluation of entertainers and professional endorsers has to do with sincerity and morality. They represent opportunities for vicarious expression of impulses and may therefore be more sexual or violent

in their behavior than would ordinary viewers. At the same time, the audience is constantly testing whether the limit of what it can tolerate in its phantasies is being surpassed. This process of "phantasy-testing" may lead to rejection, whether through criticism or through suppression of interest and consequent boredom.

symbol manipulation on TV . . .

Of special interest to ad men are symbols that express primarily through form, line, movement, and direction. This type of symbolism tends to be given less study because its referents are usually very implicit and viewer's reactions tend to be less articulate. Some of these symbols have special value for television and may be called *symbols of source*.

approach and retreat . . .

Four of them are worth noting for the ways they express television communication. The first is *approach and retreat*. This refers to the way in which people, titles, miscellaneous objects move from the background into the foreground, usually to announce or present something; and they may leave by retreating into the background. This movement is used frequently and with compelling effect. It gives the monoplane tube a third dimension effect.

It represents the immediacy of the arrival or departure that is going on, a feeling that gives television some of its fascination. It says, "from out here we bring you," or "we are leaving you," and is therefore peculiarly personal. The "out here" is usually made abstract and mystic, either undefined and empty, or like the sky with its infinity of promise and reward of something offered from above and beyond. Like anything else it can be overdone, poorly or unimaginatively used; stars that come swirling out of the sky are a familiar convention—the movement still says something, but the content is uninspired symbolism.

Probably one of the most effective uses of this type of movement was Jimmy Durante's departure from his old show, as he retreated from spot-

light to spotlight, dramatizing strikingly the poignancy of his farewell to the viewer. Frank Sinatra used the same retreat, but its sense of inexplicable loneliness seemed less appropriate than for the clown tragically fading from out of sight.

rotation

Television often uses rotating objects. Unlike approach and retreat, rotation does not express the depth of the television medium and its possibilities for relating distant things to the immediate situation. It does imply three dimension, but in a narrower way—a well-rounded presence rather than a coming or going. At one level, rotation implies the limitations of television, suggesting that it must go on within the frame of the screen, self-contained, unable to move off in other directions. To some extent, then, it is a confining and frustrating symbol. However, it has some advantages. Rotation, as a repetitive, endless movement, has a tendency to fix attention and to hold it, lulling the audience for a moment, perhaps, before the show gets actively under way.

An important meaning of rotation is exhibitionism. The rotating object means that all sides are being shown, that many facets are on display. It is a command to look because something will be shown or revealed. It intrigues with its promise to bring the unknown into view. People who rotate imply the same things. A notable example is the way Loretta Young twirls around as she makes her entrance to introduce her show. She is showing off her dress to the ladies who wait for her weekly appearance; she says in a forthright way "Look at me, all of me," and by implication, all that the play will reveal.

L-R progression . . .

A third type of movement very common in television is *left to right progression*. This is less a symbol of source, since it makes no special concession or reference to the nature of television. The movement is quite conventional and not of unusual interest in itself. Basically, it serves as a narrative function, holding

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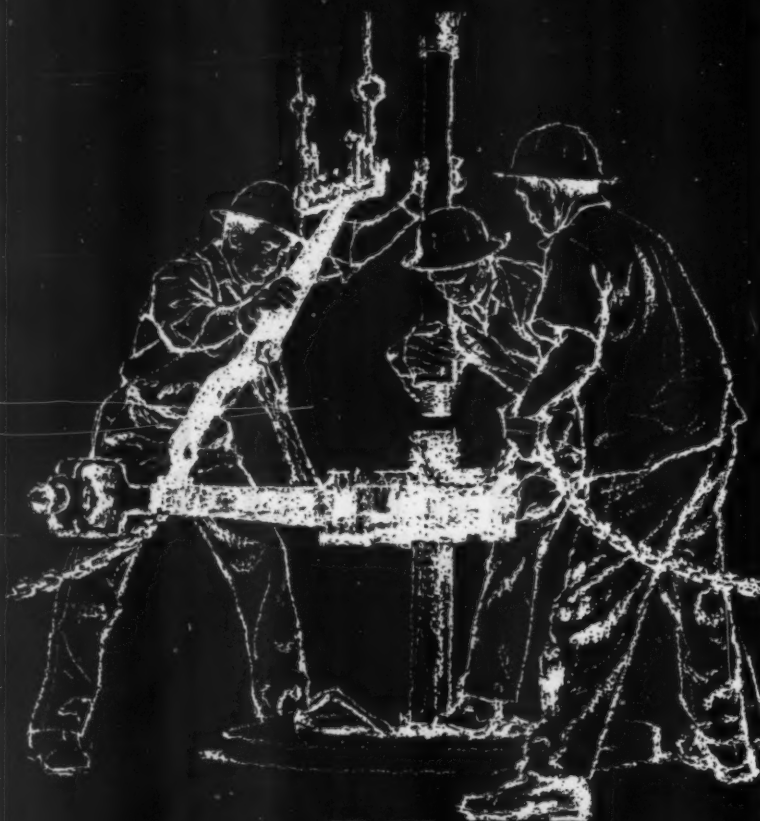
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(continued)

attention less by dramatic impact of the movement itself, than by anticipation of the sequence to be progressively presented. Therefore, its value derives heavily from how it is employed, and whether the content reasonably fits the motion of a narrative. Some fairly clever examples are the title presentation of *What's My Line?* and the old adventures of the Happy Joe in search of a Lucky Strike.

unifying movement...

A fourth symbol of source is *unifying movement*, instances where fragmentation and re-building occur, or there is some movement from separateness to unity. This type of movement is dynamic. It implies conflict and its resolution. It develops toward the satisfaction of a good *Gestalt*, and the audience "roots for" its completion in a participant way. On the *GE Theater*, the disturbing electrical agitation of the identifying sign before it settles into the stable familiar form sometimes seems almost unbearable in the time it takes to reassure us that GE still knows how to tame electricity.

A special case of symbols of source are *symbols of sorcery*. These are any visual activities that seem to be magical rather than following everyday mechanics. Like montages, they are not peculiar to television but gave it a special charm. They include sudden shifts of objects in space without intervening movement, the transformation of one object into another, the myriad of gimmicks normally accepted as TV techniques. But they still remain astonishing; our thinking is sufficiently primitive so that magic lurks as a more interesting explanation—even when we "know" better.

Recently, it was announced that a Church of England commission concluded that human illness caused by demons could be possible. Similarly, the demons of television who can turn a man onto his head, or create a wide array of animated tricks are a delight because they testify that man's imagination transcends his human condition. The symbols of sorcery are attractive because they imply power and control of unusual kinds, and for the moment the viewer, seeing them made visible for his benefit, can believe he too shares in this magic. The use of television magic, of visual symbols that emphasize technique, admits that there is a playing with reality, that the viewer doesn't have to take it too seriously. With his participation he is able to maintain a sense of detachment and integrity. ●

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calendar

Through March 11 . . . NYADC local 38th, High School of Music & Art.

Through March 11 . . . AIGA New York, 115 E. 40. Paperbacks USA, an exhibition of covers. Textbook show opens March 31.

March 4-27 . . . 24th Rochester International Salon of Photography, Memorial Art Gallery.

March 5-19 . . . Baltimore ADC, NYADC's 38th.

March . . . 10 Designers from Milan, at Gallery 303, Composing Room, 130 W. 46, NYC.

March 15-21 . . . Toronto ADC show, Art Gallery of Toronto. Awards luncheon, March 16, Granite Club.

March 21-25 . . . Boston's 6th, Copley Galleries, Newberry St. Awards luncheon, March 22.

March 24 . . . 28th Natl. Competition of Outdoor Advertising Art, sponsored by ADC Chicago. Awards luncheon, Sheraton.

March 27-30 . . . Natl. Paper Trade Assn. convention and show, Waldorf-Astoria.

March 28-30 . . . Advertising Essentials & Natl. Sales Aids Show, Hotel Biltmore, New York.

March 28-April 8 . . . NYADC's 38th at McCann-Marschalk, 335 Euclid, Cleveland; details AD Dan Gallagher.

April 8-16 . . . 3rd annual, Dallas-Ft. Worth, Sheraton-Dallas. Awards dinner, April 9.

April 11 . . . NYADC shows previews, Astor gallery. Opens to public April 12. Awards luncheon, April 12, Waldorf.

April 13-14 . . . Visual Communications: International, NYADC 5th Conference.

April 22 . . . Exhibit/seminar, 2nd Natl. Advertising Photography, co-sponsors Professional Photographers of America, and Art Direction Magazine, Rochester, N. Y.

April 28-May 15 . . . ADC of Milwaukee, Annual Exhibition, at War Memorial Center. Awards dinner, exhibit preview, April 27.

May 10 . . . 7th annual Natl. Visual Presentations Assn. awards presentation.

May 26 . . . Awards dinner Detroit ADC.

June . . . Annual, Montréal ADC.

June . . . Poster Exhibit, St. Louis ADC. October, 3rd Annual Exhibition.

November . . . 25th Exhibit, Philadelphia ADC.

Nov. 21 . . . Annual, Chicago ADC.

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If you buy or sell art and photography, CAM Report is for you

Subscribe now to the new business newsletter, written exclusively for you twice a month with exactly the news you want and need.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

CAM REPORT 19 WEST 44th ST., ROOM 509 NEW YORK 36, N. Y.

- ☐ Yes. Send me CAM Report now, 24 issues for \$20.00.
☐ Enclosed is prepayment in full. Please send me four bonus copies so that my subscription will run for 14 months.

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FREE TIPS

from
PROGRESSIVE
COMPOSITION COMPANY



TIPS ON TYPORTIONALIZING

Typical samples of camera-altered type, lettering and art available through Progressive's Photo-composition Department. Includes instructions for ordering and suggestions for use.

TIPS ON ACETATES, TYPEHESIVES and COLOR-AID

A helpful digest of practical studio suggestions for employing these convenient, versatile Progressive proofs in layouts, finished art, slides, etc.



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Progressive Color Stats are highly faithful color copy prints of original art: drawings, color photos, etc. Ideal for layouts, displays, etc. Fast production. Any quantity. Low cost.

Progressive is one of the country's most complete, most versatile composition houses. Working around the clock, and with sales offices in seven cities, we provide overnight service on almost any job anywhere on the East Coast as well as across much of the U.S. These "Tips" will help introduce you to our wide range of facilities. Write for any or all. You'll be under no obligation.

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9th & Sansom Sts., Phila. 7 WALnut 2-2711



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One of America's Most Complete
Graphic Arts Organizations

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AIMED DESIGN

*check your ads
for empathy...*

Here's a phone ad that rings the wrong bell, a Sanka ad with great visual reinforcement of the message.

DR. IRVING A. TAYLOR

Although communication is possible in many forms, it is successful only if it has an empathic appeal. It may be the rich connotative innuendoes in verbal language, the atmosphere in group discussion, the muscular tonus in gestural signs, and the subtle form-quality in visual design.

The empathic appeal is related to the feelings aroused by a particular shape or form. The ability to communicate empathically is separate from one's technical capabilities or creative potential. As a feeling tone inherent in the abstract qualities of shape, line, color, or design it is difficult to identify. This is perhaps because it is so fundamentally related to human emotions; it is too close to see clearly.



3 STORES IN NEW YORK
CONVENIENTLY LOCATED
TO SERVE YOU
PROMPTLY AND EFFICIENTLY

Distributors of All Famous Brands

PHONE FOR PROMPT SERVICE

ARTISTS MATERIALS • DRAFTING SUPPLIES
PICTURE FRAMING

E. H. & A. C. FRIEDRICH'S CO.
Artists Materials Since 1868

In New York
40 EAST 43rd STREET
Murray Hill 2-2820
140 WEST 57th STREET
Circle 7-6608
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printing at its best!

• Backed by experience
gained in 20 years of
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• Reproduction
• Quantities

FROM: • ColorNegatives
• Color Transparencies
• Color Artwork

Ralph Marks Color Labs.

344 East 49

EL 5-6740



"Remarkable Job"

... is the way a
happy client described
a presentation—that
was done **RUSH!**—
and economically—
but didn't look it.

PRESENTATIONS by TERMINAL
8 West 45th Street, New York. MU 7-3670



REPRODUCED IN 4 COLORS (RED, YELLOW, BLACK, AND PEACH) BY OFFSET ON INTERNATIONAL TI-OPAKE, VELLUM FINISH. BASIS 25 X 38—80 LB.—500. PRINTED 16 UP AT 4000 IPH.

**International Paper's Ti-Opake gives opacity
plus brilliant reproduction like this**

(Its amazing ink stand-out brings life to your picture)

TURN PAGE ➡



What you should know about INTERNATIONAL TI-OPAKE

—a leading member of International Paper's first family of fine papers.

INTERNATIONAL Ti-Opake gives you opacity in a lighter weight paper. You can print both sides of this bright, blue-white paper without show-through.

Ti-Opake takes ink perfectly. Dries quickly without feathering or offsetting. And its clean surface and high level of printability help bring pictures to life. You can count on excellent printing results with International Ti-Opake—in bril-

liant full color or striking black and white.

International Paper's Ti-Opake is a multi-process paper. It can be used for offset-lithography, letterpress, silkscreen, or sheet-fed gravure.

Ti-Opake is *versatile*. In both smooth and vellum finishes it can be used for brochures, stuffers, greeting cards, price lists, booklets, inserts, annual reports, and announcements. And you will find its fast-

drying properties make it ideal for *rush* letterpress jobs.

Ask your paper merchant today about the newly-designed 8½ x 11 *ream-sealed* packages with handy pull-tape opener. They are made to order for small offset-duplicating presses and come in convenient pull-tape junior cartons. International Ti-Opake is also available in all standard book sizes.



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(continued)



Does anything else you use so often
give you such trouble-free service?

To reach a New York City telephone number
the number must be dialed as follows:
area code # city # exchange # number
the city # the exchange # the number

TELEPHONE SYSTEM

...the nervous telephone...

The telephone shown spastically coming to rest is a good example of empathically *not* communicating what it is supposed to. Beneath the message reads, "Does anything else you use so often give you such trouble-free service?" The nervous telephone seems to say something else.

The picture alone was shown to thirty adults who were asked to indicate whether it made them feel "trouble-free" or "trouble-some". Twenty-nine or over 97 percent felt the picture was trouble-some. Most of them thought the ad was successful, however, because it was eye-catching.

Whether this contradiction was intentional is not known. There are many ads that contain similar conflicts or empathic irrelevancies which indicates that empathics is not always taken into consideration.



INDULGE YOURSELF...

Get all the best of the coffee bean
—grain, flavor, but not effort
WITH SANKA—ROASTED, BLENDING, SWEETENED

There are others where the empathic quality is extremely effective as in the Sanka ad. Shown to adults, over 80

facts about the benefits of membership in the National Association of Art Services

1 Association members meet every other month to discuss art studio management problems and business opportunities.

2 Recent member meetings have been planned around such questions as, "Sales Strategies for Art Studios", "Art Service Improvement", "Studio Cost Accounting Procedures".

3 The Association is composed of New York area studio owners—founded in 1956 to study and improve studio procedures and practices. The Association aims also at helping develop close working relationships between art buyers and studios.

4 Any art studio that has been in business for two years or more may apply for membership. Members include some of the largest studios in the country and many of the smaller.

5 Members receive the monthly letter, "Creative Advertising Management" (published by Art Direction Magazine) —in addition to a bi-monthly, "Memo to Members".

6 Other areas of member benefits include: Industry Ethics Code, Collection and Credit Guide, seminar programs, maintenance of industry data and statistics.



NAAS is the only organization of art studio owners in the New York area. Interested art studios may phone or write for more information: A. M. Robinson, Executive Secretary, Circle 5-6291, 250 West 57th Street, New York 19, N. Y.

THE NATIONAL ASSOCIATION OF ART SERVICES



ADVERTISING DIRECTIONS:

Trends in Visual Advertising

Here's the first book ever to *interpret* advertising art, design, illustration, photography and typography.

The writers are many of the art directors who themselves made, broke and refashioned the trends they discuss and illustrate.

Advertising Directions is an exciting, stimulating, critical record of advertising art. It's a reference you will use again and again through the years. You will find its straight-forward editorial style clearly documented by hundreds of illustrations.

Advertising executives, art directors, all buyers and producers of advertising art will have in *Advertising Directions* a source file of tremendous range.

Advertising Directions relates and illustrates all facets of visual advertising in perspective. You may agree with the authors; you may not. You will have, after you absorb this book, a much more comprehensive control of your assignments, purchases and orders.

Here's a partial listing of the articles...

Trends in Product Advertising: Food, tobacco, liquor, entertainment, PR, automotive, fashion.

Trends in Media: TV, magazines, newspapers, DM, displays, sales promotion.

Trends in Graphics: Illustration, photography, ideas, typography, production.

Advertising Directions is handsomely bound, hard cover, 8½ x 11. 288 pages and more than 800 illustrations. Scheduled for November 15th publication. Price \$10.00.

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Make check payable to Art Direction. For Canadian postage add 75¢. For foreign postage add \$1. In N. Y. City add 3% sales tax.



SHIVA CASEIN COLORS

THE MOST VERSATILE ARTIST MEDIA OF THE CENTURY

For unsurpassed brilliance, permanence, the most versatile performance ever, ask for Shiva Casein Colors in tubes. These are the original Casein Colors formulated and perfected by Ramon Shiva. They are compounded under rigid standards, and are permanent to light, gases, alkalies and acids. They are water soluble, but become insoluble with time. Use as gouache, tempera, transparent water color, fresco secco. Apply on canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls, glass. Introductory set of 12 1/2" x 4" tubes available at your dealer's now—\$3.95



COLOR CARDS

Now Available

Ask your dealer for this handsome brochure (12 x 27) which includes all 34 Casein Colors, their tints, plus 5 grays, 2 blacks, non-yellowing whites, and Technical Data on various painting techniques.

SHIVA ARTIST'S COLORS 433 W. GOETHE, CHICAGO 10, ILL.
LABORATORY/SANTA FE, NEW MEXICO.



I know why most artists are nuts...

(ABOUT KIMBERLY PENCILS, I MEAN)

I'M AN ART SUPPLY DEALER. I meet all kinds of "characters"—and I thought I'd seen just about everything until this one guy storms into my store.

"Got any of those KIMBERLY drawing pencils everybody's been raving about?", he snarls!

"Sure", I said, pointing to the counter display. "Top Ceylon Graphite Leads—closely ground for a long lasting point that stays sharp—damn good pencil!"

"Yeah... yeah... I can read ads and displays, too. Let's see the pencil!" he snaps back.

Well, this guy fingers the pencil. Then he suddenly whips out a razor blade and starts sharpening the KIMBERLY to a long, delicate point.

"Hmmm," he says—and makes a few lines on a scratch pad.

Then—he starts with the razor again. This time he sharpens the KIMBERLY to a chisel edge and starts practicing all sorts of strokes, lines and curves. Still mumbling while he's drawing!



Again, this guy starts sharpening. He does this about a dozen times—sharpening that KIMBERLY pencil into every shape point you can imagine—and drawing on that goofy pad of his all the while.

Finally—that KIMBERLY pencil has been sharpened so often, it's down to a nub.

This guy hands me back what's left and nods his head. He's smiling. One of those silly-looking ear-to-ear smiles!

"Yessir" he says, "This KIMBERLY is one helluva pencil. The only pencil I ever saw that can do everything an artist wants it to do. Gimme two boxes of KIMBERLY" he says—and hands me a five spot. So help me artists are nuts!

Maybe You're a "Man-from-Missouri", too?

To me—a dealer—a pencil's, a pencil! But you just can't fool an artist! Convince yourself that KIMBERLY is America's Finest Drawing Pencil! Cut it, shave it, sharpen it, draw with it, watch it interpret every delicate line, every shadow, every subtle nuance... see it respond to the slightest touch. TEST KIMBERLY NOW at our risk! Write on your letterhead for FREE samples to:

GENERAL PENCIL COMPANY
69 FLEET STREET, JERSEY CITY 6, N. J.

neatest trick of the year...cutting a price in half
for *Flexo-film lettering*

WAS
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A WORD

NOW 50¢ A WORD for film lettering by The Greatest Exponent of Trick Photography and Process Lettering Since 1937. Get 2 words for the former price of one!...no exceptions...Scripts or Roman...every style in our complete Film Lettering Library...usual 24 hour service...mail deliveries anywhere in U.S.A. Order by name from Style Specimen Book sent on receipt of 25c to cover postage and handling.

Flexo-lettering

305 East 46th St., N. Y. 17 PLaza 3-4943

Co., Inc.,

bebell & bebell
COLOR LABORATORIES

projection slides
any size & style
(from art or transparencies)
35mm, TV size,
lantern size,
overhead projection

*6-hour service available

COLOR* Prints
any size & style
(from art or transparencies)

duplicate transparencies
any size
(from art or transparencies)
reproduction quality or
brilliant display quality

film strips
(masters - duplicates)
color and b. & w.
(from art or transparencies)

Watkins 4-8573

108 W. 24th St., New York
Cables: Labsbebell, N. Y.

(continued)

percent described the picture as arousing the feeling of flavor and aroma as it was intended to do. The color, shapes, texture, and pattern all seem to help in this respect.

the trend... empathy via abstractions

In pure empathic communication, the goal is to express a complete emotion or concept with as little adornment as possible. The results are highly abstract, a line or a form possessing a specific quality. Much of this is meaningful to us through learning and even more important because it captures the structure of our emotions. The trend toward highly empathic abstract shapes and forms is already discernible.

One of the best ways to capture an empathic quality is through "doodling". Most people show similar types of doodles for most ideas. Purposely constructing a line or shape that looks the way an emotion feels should be part of the training of all designers and artists.

Perhaps in the future when we begin to understand more about the dynamic properties of empathy all forms of communication will be more unified and effective.

what's new

SCREEN FINDER: Clear laminated vinylite finder ranges from 60 to 175 lines, has agate, non-pareil and pica scales. Is 2" x 10", \$1. Cobb Shinn, 721 Union St., Indianapolis 25, Ind.

FILMSTRIP PREVIEWER: Features simplicity and speed of operation. Threads automatically after starting. 6 lbs. in a 4" x 6" x 12" case. \$59.50. Viewlex Co., Inc., 35-01 Queens Blvd., Long Island City 1, New York.

GLU-BIRD HANDY-HOOK CAP: New 1¼ oz. Glu-Bird can features a hook-on cap which makes it easy for dealer to display on peg-board or artist to hang on wall and save desk space. Wilhold Glues, Inc., 4600 W. Erie St., Chicago 44.

REUSABLE JOB-ENVELOPES: Job-N-Velope is 23" x 16½", reinforced heavy red rope wallet stock. Brass eyelets fasten to it a job ticket. When job is completed contents can be removed for filing with the job ticket, envelope reused with new ticket. For sample, prices, Job-N-Velope Co., 154 Nassau St., New York 38, N. Y.

**TOP
QUALITY
TOP
TALENT...**



SET
26-26



*"...the best art is
better with Grumbacher
Designers' Colors"*

... used by the artists and
designers at award-winning
Lester Rossin Associates.

Designers' Color Sets with large
diameter round cakes—

26-26 24 colors . . . \$4.95
26-13 12 colors . . . 2.50
26-7 6 colors . . . 1.40

Tubes— $\frac{1}{4}$ " x 4"—45¢
Refill cakes—25¢
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GRUMBACHER

460 WEST 34th STREET, NEW YORK 1, N. Y.

**Nothing Photographs Better than
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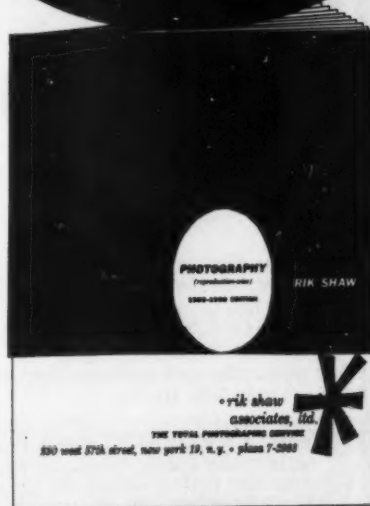


Weber Reproduction White photographs true, that's why it's the favorite of photo-engravers, retouchers and illustrators! And it contains no lead . . . is opaque . . . stays white indefinitely . . . is perfect for air brush work.

Available at all good art supply stores.

F. WEBER CO.
PHILADELPHIA 23, PA., ST. LOUIS 1, MO.
Manufacturing Artists' Colormen Since 1853

We are the most
complete photographic production
service in the U. S. A. Our new glossary can
prove it. Send for your free copy on
company stationery.

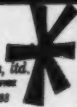


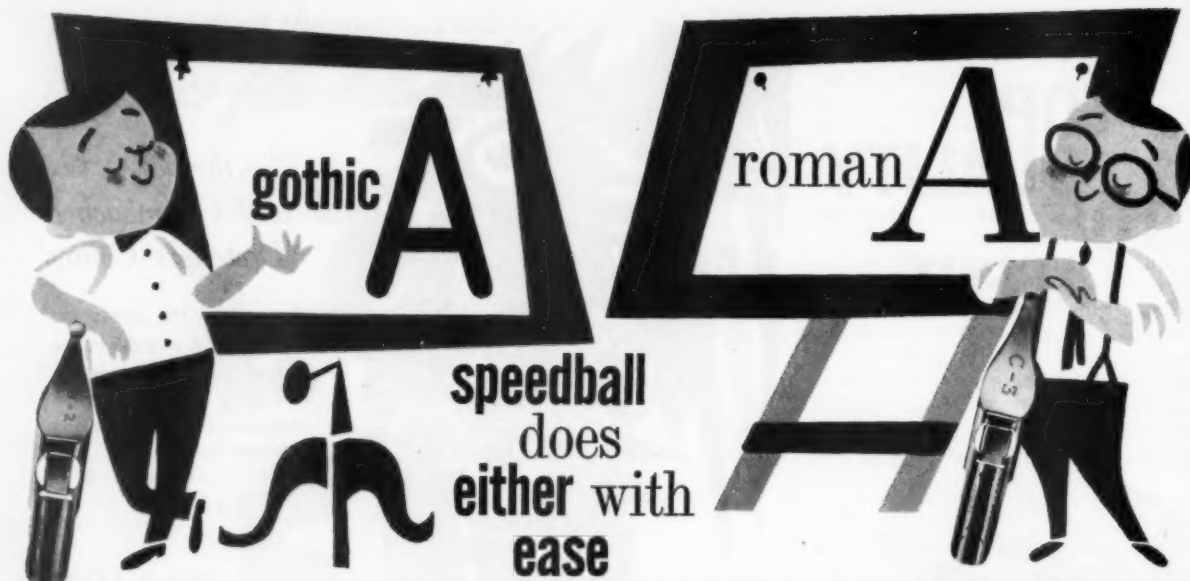
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The Total Photographic Service

RIK SHAW

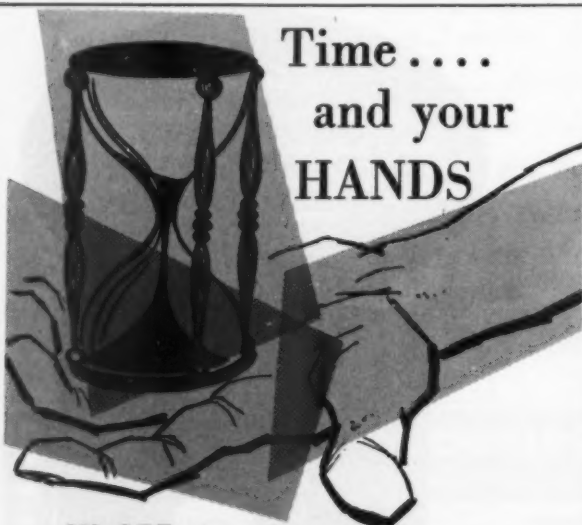
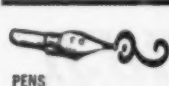
rik shaw
associates, Ltd.

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Artists for years have known the quality of the Speedball Products . . . 5 styles and 36 points plus 4 steel brushes. With this combination you can produce drawings that will earn immediate approval. Comprehensive lettering charts on request for only .08 in stamps. C. HOWARD HUNT PEN CO., CAMDEN 1, N.J.



HI-ART Illustration Board saves you creative time that might otherwise be wasted in extra work due to indifferent materials.

HI-ART is consistently right . . . a fine surface for each medium. Start with the finest . . . start with Hi-Art.

NATIONAL CARD, MAT and BOARD CO.

4318 Carroll Avenue, Chicago 24, Illinois
11422 South Broadway, Los Angeles 41, California
In Canada: Card & Paper Works, Ltd., Peterborough, Ont.

Winsor & Newton's Series 7 "Albata",



the world's finest water color brushes,



are the choice of exacting artists



because they are painstakingly made



from finest pure red sable hair.

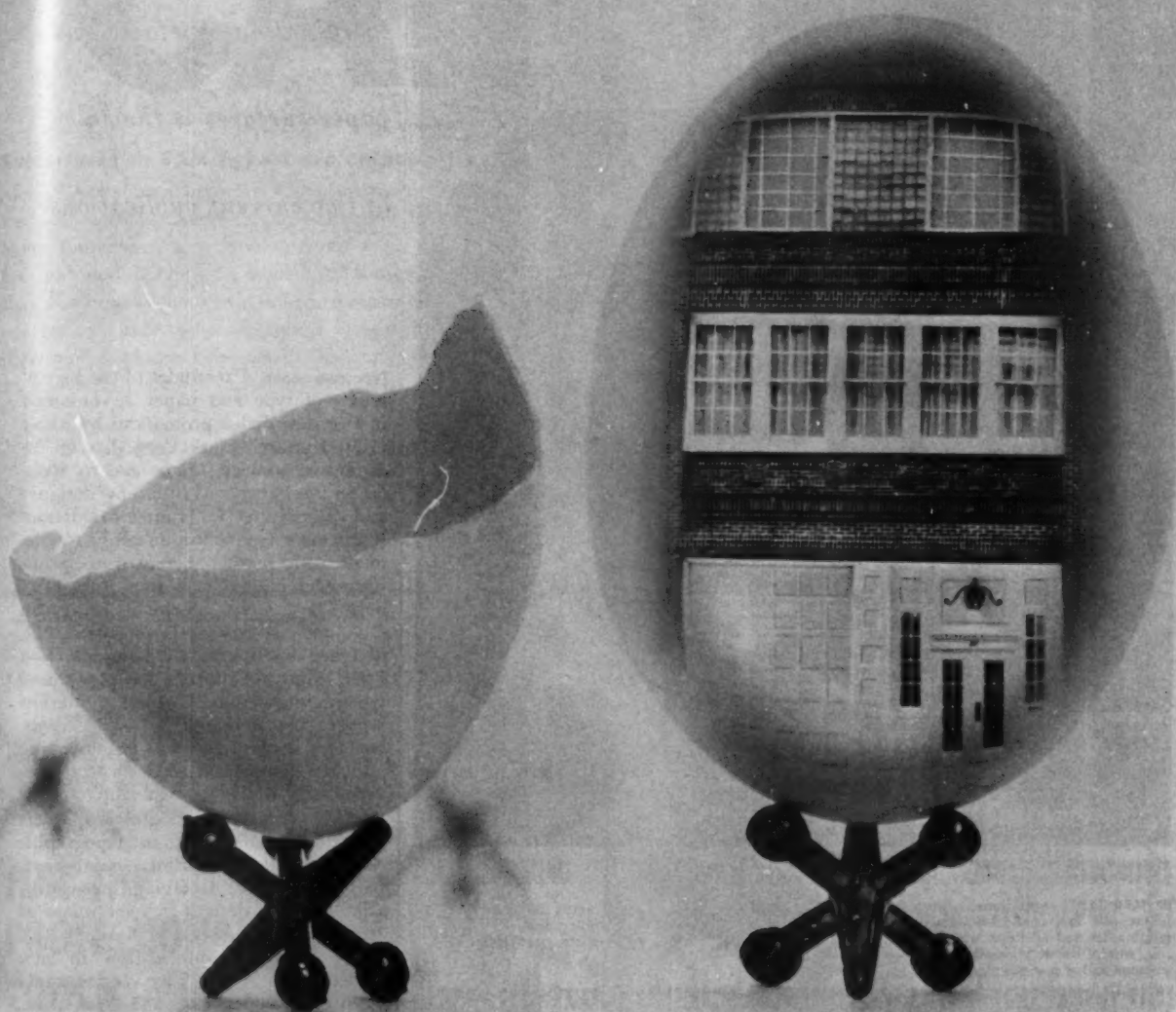


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the world-wide
standard
of IMPORTED quality
that all can
afford



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California Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO



Look what you eggs get from us eggs: Three spacious new kitchens, two huge new shooting areas, your own new office away from the office (special art directors work-room, that is) a comfortable and private conference room and a drive-in garage with a direct-into-studio loading platform. All this because you eggs gave us eggs so much work we had to scramble for bigger and better quarters. Come see us. 28 E. 29th ST. N.Y.C. 16, N.Y. MU 5-6068 **TONI FICALORA**



SA*MER*JAN (peter james) noun 1. A young fellow who uses confidential resources to photograph spies and all items which belong to same, i.e., smoky butts, cigarette holders, expensive earrings and suspicious glares.



Peter James Samerjan
Photography
846 North Fairfax/Hollywood 46
OL 3-2940

“ Joe, write up this job ticket, it's another order from our ad in **ART DIRECTION**—it gets results! call yukon 8-4930 at 19 w. 44 st. n.y. 38 ”

production bulletin

*coordinating typefaces and
paper surfaces is theme
of two current publications*

Type and paper: A reminder of the togetherness of type and paper is contained in two new major promotions by paper mills. Kimberly-Clark Corp. has an informative booklet, *"Type and its Relation to Paper"*. Written by designer and calligrapher R. Hunter Middleton, it discusses type selection and arrangement with particular regard to printing surfaces. Booklet is free, from Kimberly-Clark Corp., Neenah, Wisconsin . . . and *Westvaco Inspirations 212*, designed by Bradbury Thompson, is a brief, illustrated history of paper and typographic design. Features significant typographic works of various periods. Includes a chronology of papermaking and is a companion piece to issue No. 206 which illustrated the different periods of typographic design. Copy traces relationship of paper to typographic developments in gothic, renaissance, baroque, rococo, Georgian, neo-classic, and Victorian designs . . . specimens of *seven grades of label and lining papers* with production information in new folder titled "A to Z", by West Virginia Pulp and Paper Co., 230 Park Ave., NYC . . . from Chicago's J. M. Bundscho a folder that opens up to a wall chart of *one-line specimens of their available types*. Available sizes for each are given. Reverse side includes copy-fitting tables. J. M. Bundscho, 180 N. Wabash Ave., Chicago 1 . . . new specimen folders of the *Perpetua* family, *Times New Roman* and *Graphic* from Amsterdam Continental, 268 Fourth Ave., N.Y. 10 . . .

Production notes: new technique makes possible production of *quality halftone positives from inexact separation negatives*. Technique is described in Eastman Kodak Co. pamphlet, "Filter Control of Screen Positives Made with the

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Many CAM subscribers have written us to say how important the semi-monthly newsletters have become to them already. Many subscribers, too, have ordered extra copies for their executive staff. (One studio alone has 8 subscriptions.) Only two subscribers have requested a refund—a remarkable record when you consider that many subscribers bought their subscriptions sight unseen, before publication. Obviously, CAM Report has done what its publisher said it would do.

If you buy or sell art and photography, CAM Report is for you

Subscribe now to the new business newsletter, written exclusively for you twice a month with exactly the news you want and need.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

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- ☐ Yes. Send me CAM Report now, 24 issues for \$20.00.
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CAM Report is published by the publishers of ART DIRECTION

IF YOU PRIZE IT... KRYLON-IZE IT!

KRYLON®

**FOR THE
PROFESSIONAL
TOUCH**

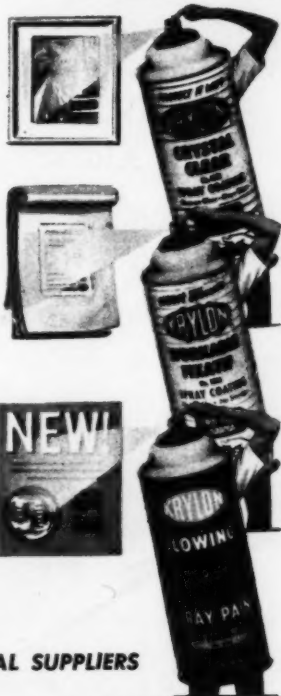
CRYSTAL-CLEAR... To protect permanently artwork, drawings, photographs, documents, ceramics, models.

WORKABLE FIXATIF... Fixes pencil, charcoal, pastel, crayon, chalk. Dries fast... dries odorless.

GLOWING FLUORESCENT... Six dazzling colors. Use on wood, paper, glass, styrofoam for posters, banners, exhibits, streamers, show booths.

AT ALL ART MATERIAL SUPPLIERS

IF YOU PRIZE IT... KRYLON-IZE IT!



**THERE'S A BIG DIFFERENCE
BETWEEN BOARDS...**

*-but it's easy
to choose the best!*

Big-league artists and up-and-coming students alike make Bainbridge Board the nation's top choice, because Bainbridge has what it takes to get the results.

Bainbridge care in every step of manufacture, plus vigilant and rigid inspection, insures you the standard of perfection your artwork deserves.



BAINBRIDGE

Since 1868 famous for high quality

At all art supply stores in most popular sizes

- Illustration Boards • Drawing Boards
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CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., B'klyn 5, N.Y.



HI-WHITE

better for
 COMMERCIAL ART
 MECHANICALS
 OPAQUING
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 AIR BRUSHING
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 CORRECTIONS

because it's
SMOOTHER!
WHITER!
FASTER!



WORLD'S FINEST ALL PURPOSE COMMERCIAL WHITE

Ask your favorite dealer, or write:

TALENS & SON, INC.
 UNION, NEW JERSEY

MORILLA BRINGS YOU ANOTHER WORLD LEADER

THE SUPERB

ROYAL SOVEREIGN

DRAWING PENCILS



2 for 33c

Made in England by the
 makers of the famous

Wolff's

CARBON
 DRAWING

PENCILS

Artists, draughtsmen all over the World appreciate the pre-eminent quality of the Superb "Royal Sovereign". Firmness of points, smoothness of leads and absolute consistency of grades delight the most critical experts. Supplied in a new attractive metal box which provides complete protection for the pencils.

Available in 14 Degrees Of Hardness — 6B to 6H

SPECIAL INTRODUCTORY OFFER:

Send 25¢ for 2 pencils to cover mailing costs, specify degree wanted and mail to 330 East 23rd St., New York 10.

U. S. Distributors

THE MORILLA COMPANY

New York 10 • Chicago 5 • Los Angeles 5

“ Joe, write up this job ticket... it's another order from our ad in **ART DIRECTION**—it gets results!... call yukon 6-4930 at 19 w. 44 st. n.y. 36 ”

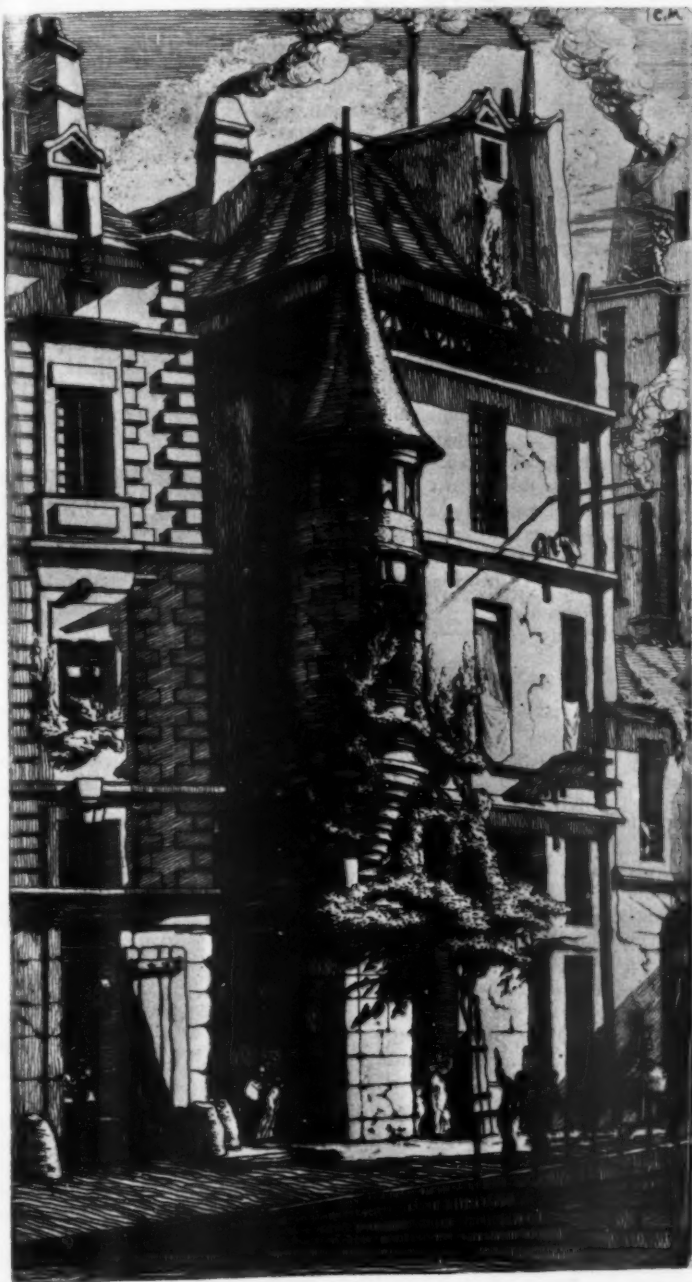


Navajo

Cover

and

Text

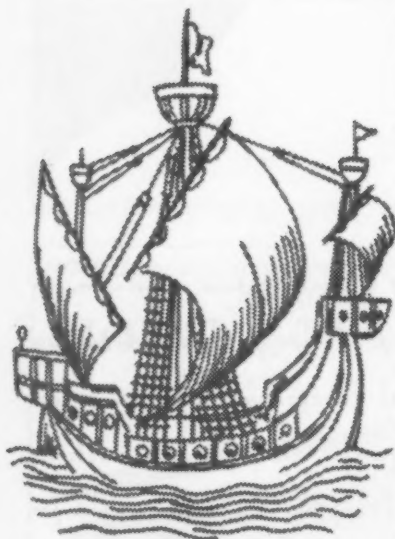


TOURELLE DE LA RUE DE LA TIXÉRANDERIE, PARIS, by CHARLES MERYON

The unusually fine velvet-smooth finish of Navajo Cover provides an ideal background for the finest printing. Receptive and resilient for letterpress . . . surface-sized for offset. Clear white and twelve distinctive Navajo Cover colors . . . text in matching white.

Mohawk Paper Mills

and now from Italy: torino



*conceived for
award-winning
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Spring 7-4980

(continued)

Kodak Magenta Contact Screen". Free, from the Graphic Reproduction Sales Div. of the company, Rochester 4, New York. Ask for Kodak pamphlet No. Q-105 . . . *simulated woodcut effects* achieved by Warner Prins with pencil on the rough side of acetate sheets. Illustrations are produced more quickly and more economically than by conventional technique and corrections are more easily made. Warner Prins, 36 E. 22nd St., NYC . . . Goodkin's "Vertical 18" now has an adapter head, can be used as a copy camera for making Kodak Ektalith paper offset masters . . . *Beseler Vu-Graph* is finding new uses in TV. Educational programs on WMVS-TV in Milwaukee have instructor sketch illustrations on the spot on the Vu-Graph . . . *new system of shorthand symbols representing machine parts* has been developed by Joseph Spielvogel, 396 Woodland Pl., S. Orange, N.J. Said to reduce cost of producing 3-D exploded views for manuals, enables artist to sketch the thousands of parts of a complicated machine in one day directly from the machine. Shorthand notes can later be translated into 3-D drawings. ●

booknotes

ART IN AMERICA. Vol. 47, No. 4. Jean Lipman, editor. Vision, Inc. Quarterly, \$10 year.

Visual communication is this issue's major subject, and to develop it there are 10 articles by as many writers on art as communication, the artist as printer, book design, calligraphy, cartoons, tv art, graphics for museum use, magazine design, corporate design program, and films. The issue also includes articles on panoramas, the artist in America (He Lives Well), photography as art, decorative arts from Hawaii and Alaska. AD, John Begg.

WILLIAM ZORACH. John I. H. Bauer. Praeger. \$7.50.

Published for the Whitney Museum of American Art, this book grew out of a retrospective exhibition held there last fall, but includes more illustrations than were in the show catalog, more information on the sculptor's life and work. Illustrations of the artist's paintings and sketches as well as sculptures are included. 90 b/w plates. Also: chronology, bibliography, index. Designed by Peter Oldenburg.

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booknotes

HORIZON. November, 1959. \$3.95.

This issue begins a series on American mores at mid-century, talks of the wreck of the status system, and says the image of a conformist America is belied by the rapidity with which symbols wear out and are replaced. Other articles include color reproductions of archaeological discoveries that illustrate the Bible; color pages of the abstract expressionist paintings shown in Europe; a story on Olivetti, the man and the style; an illustrated piece on "street furniture"; a collection of delicate Chinese paintings of Boston and vicinity.

PAINTING IN OILS, Bertram Nicholls. Viking. \$6.50.

A fourth edition of a popular how-to book first published in 1938. Starts with preparation of canvas, continues through every stage to the final problem of protecting the finished work.

AFICIONADO! Vincent J-R Kehoe. Hastings House. \$12.50.

A pictorial encyclopedia of the Fiesta de Toros of Spain. Explains techniques of toreros, taurine terms, and includes 460 photographs and 18 diagrams.

THE AMERICANS. Robert Frank. Grove. \$7.50.

America in b/w—that is, photographer Frank traveled the country on a John Simon Guggenheim Foundation grant snapping storytelling compositions of people and places. Pictures are accompanied simply by cut lines identifying the scenes. Introduction by Jack Kerouac.

editorial

(continued from page 4)

moral—that another man's idea has been lifted—but economic. Instead of an advertising solution being individually derived from a specific selling problem, one gets the feeling that a pat, superficially contemporary solution has been imposed, that despite the good looks of the ad its selling power may be therefore diluted.

As Bob Gage of Doyle Dane Bernbach has said, don't pose a man standing on his head unless you are selling pants with pockets from which coins can't fall out. We've nothing against gimmicks as such, but everything against imitative gimmicks irrelevant or only superficially related to the primary sales message.



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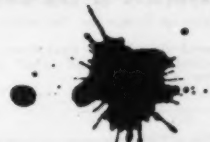
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Brite-line Markers are available singly, your choice of color—79¢. Refills—40¢.

By the makers of the incomparable Flo-master Felt Tip Pen. At all leading stationery and art supply stores.

what's new

BRUSH CATALOG price-lists, describes and illustrates brushes, painting and palette knives, inks, colors, carbon pencils, erasers. Indexed by product line series numbers, use categories. From A. Langnickel, 115 W. 31 St., NYC 1.

1860 TYPOGRAPHY: If you want to get some of the flavor of 1860, check the "new" Century Gazette. It's typographically set in 1860 mode, with ads and news of the period. Big story in first issue, Will Lincoln Win? Charter subscription is \$4 a year. From Mill by the Stream Publishers, Old Mill, Morrison, Ill.

SLIDE RULES and a booklet explaining simple computation methods for arriving at ratios to be put into chart form, etc. From W. H. Pusch, Computer Development, 116 Burnet, Port Lavaca, Tex.

OFFICE COPYING MACHINE details are listed for comparison on a slide rule comparator available free from Minnesota Mining & Mfg. Co., 900 Bush Ave., St. Paul 6, Minn. Compares equipment of 10 manufacturers.

FILM ON PHOTO ENGRAVING, by Eastman Kodak, on loan from Graphic Reproduction Sales Div., Rochester 4, N. Y.

STOCK PHOTO catalog includes 1500 pieces from stock of Harold M. Lambert Studios, 2801 W. Cheltenham Ave., Philadelphia 50. Plastic spiralbound, indexed.

FILM LIST: New for art classes, on subjects of interest to grade school, high school and college level. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4.

CHARACTER COUNTERS, one for elite and one for pica typewriter copy. Also, an inch-pica conversion ruler, cross-sectioned heavy tracing paper, a Photo guide to square copy, type line gauges—all from John Warner Co., Box 595, Ithaca, N. Y.

FILMSTRIP ILLUSTRATES TEXOPRINT: Characteristics and applications of Texoprint plastic printing paper are illustrated in 10-min., 32-frame filmstrip produced by Chicago designer Morton Goldsholl for Kimberly-Clark Corp. Recorded narrative has a signal which advances frames automatically. Film demonstrates how Texoprint can be cleaned, sewed, folded without permanent creasing, grommets, glued, die cut. Free from K-C regional sales offices, New York, Chicago, Atlanta, Palo Alto.



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Money-saving introductory offer to prove "Clip Book" art can save you time and money. And give you top quality art in the bargain! Used by top advertisers for ads, printing, publications, direct mail, audio-visual aids, etc. Offset, letterpress, silk screen, film. Only \$1.95—and no strings attached! Your paste-up kit will include many samples from "Art Director's Clip Kit" and "Clip Book of Line Art"... line drawings, pre-screened halftones, lettering, two-color art, Grafiklines. Enough ready-to-use art for dozens of paste-ups. Satisfaction guaranteed—no obligation. Merely attach check for \$1.95 to your letterhead and ask for your "Eye Opener" kit. (Only one to a customer—and new customers only!)

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Letters

'Aimed creativity' seminar

Congratulations on the Aimed Creativity article in the January Art Direction. It will be the basis of a copy/art seminar here, because this is one place where we believe copy, art and research should work together as sympathetically as copy and art.

I personally disagree completely with your designation of McCann as a creative shop. I think the absence of life in McCann ads proves that research is treated as gospel there with copy and art merely carpentry.

We here consider Art Direction an indispensable publication.

George Johnson
Vice President
French Advertising, Inc.
St. Louis

Norfolk ADs organize...

Commercial artists in Norfolk, Virginia have joined together to study the possibilities of organizing an Art Director's Club here. We hope to arouse enough enthusiasm among fellow artists to form a recognized club.

To stimulate interest and increase attendance at our meetings during this initial stage, we are anxious to obtain films or demonstration materials dealing with art techniques, processes, famous commercial artists or any phase of advertising art.

Can you tell us where to direct our inquiries? If such materials are not available without cost, we will be glad to rent them provided they are sufficiently appealing to our audience.

Keep up the good work! Your magazine is an inspiration to us all!

Ben Matthias
McCurry, Henderson, Enright, Inc.
Norfolk, Va.

(Ed. Note: We have answered Mr. Matthias' question to the best of our ability. Readers may contribute their suggestions to Mr. Matthias directly.)

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation Office, 19 West 44th Street, New York 36, N.Y.

On getting ahead as an artist

BY ROBERT FAWCETT



It has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

We don't work overnight miracles — but we have helped a lot of artists all over the country move into a considerably higher status and greater earning power in our profession. Perhaps we can do the same for you.

If you would like to earn a better living through making good pictures — return the coupon below for full information.

FAMOUS ARTISTS SCHOOLS

Studio 5071, Westport, Conn.

Please send me, without obligation, information about your professional art courses.

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ANY surface with light
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booknotes

TEN PROVERBS. Joseph Low. Eden Hill Press.
\$17.50.

Portfolio of color prints by Low, each
print illustrating a proverb. Prints are
unbound, ready for framing. On English
all rag paper. Black wrapper and green
cloth covered slipcase, 13x9 1/2". First
publication of Eden Hill Press, Newton,
Conn.

GREEK PAINTING. Prof. Martin C. Robertson.
Skira. \$25.

One in the Great Centuries of Paintings
series, this has 100 reproductions in full
color. 195 pp.

THE WORLD OF WERNER BISCHOF. E. P. Dutton
& Co. Inc. \$7.95.

People in far corners of the world as
seen by Bischoff's perceptive and sym-
pathetic lens. The universal similarities
of men in Hong Kong or New York,
India or Mexico City comes through in
the 74 large gravure reproductions.
Fleeting moments of youth and age,
beauty and misery are delicately caught.
Brief text by Manuel Gasser.

PORTRAITS OF GREATNESS, Yousuf Karsh.
Thomas Nelson & Sons. \$17.50.

96 of Karsh's most memorable portraits
reproduced in sheet-fed gravure bleed
pages in an oversize 9 1/4 x 12 book. Text
accompanying each portrait relates con-
versations and incidents accompanying
the sitting, research that preceded it.
Brief biographies of each subject are
also included.

OBSERVATIONS. Photographs by Richard Avedon,
comments by Truman Capote. Simon &
Schuster. \$15.00.

Avedon's flourish and Capote's silken-
smooth prose produce a once-in-a-life-
time book. More than anything else,
the pictures are of people, famous and
unknown, mostly caught in seemingly
unguarded poses. Each has a verve and
a deep appeal of its own. The 10 1/4 x
14 1/4 book was designed by Alexey
Brodovitch, printed in gravure.

TED KAUTZKY, Charles R. Kingham, Reinhold.
\$12.50.

A well-illustrated (in color) biography
of a master of the pen, pencil, brush,
pastel, and charcoal media. Almost 50
large reproductions of Kautzky's work
accompany the text and an envelope
with 7 Kautzky color prints ready for
framing is included in a limited number
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DESIGN FORECAST 1. Samuel L. Fahnestock, editor in chief. Aluminum Company of America. \$2.95.

Written by and for designers, this first issue of Alcoa's new twice yearly hard-bound publication has 64 pages of articles, color and b/w illustrations to inspire architects and artists to design with aluminum. AD, Murray Belsky.

THE FIFTY STARS OF THE USA. U.S. Camera 1960. Tom Maloney, editor. U.S. Camera Publishing. \$8.95.

Though the entire United States is a major theme of this year's annual, the work of photographers around the world is included. Among the special features are 2 studies of Edward Steichen, 1 by Alexander Liberman, and Steichen's own story of Russia and "The Family of Man." Among the portfolios is a selection of prize winning ads from the NYADC's 38th show, with commentary by NYADC president Garrett P. Orr. Designed by Jack L. Terraciano.

AMERICAN HERITAGE. December 1959. \$2.95.

ADs and artists will like this issue for its 10-page portfolio of old toys, rarely seen pictures of Mark Twain, and nine Audubon Prints in full color.

(continued on page 87)



Cover designer

Free-lance designer Vance Jonson is a native Californian. His hobby is photography and his feeling for blending of design and photography has made a consistent award winner of his package designs for Hap bird seed products. Studied in Copenhagen for a year. Is interested in the application of semantics to design. His work has been recognized in publications and competitions here and abroad. Featured as an upcoming designer in Art Direction, April 1959, page 72. ●

Melior on the machine! This distinguished, diverse design is now available on linotype at A-1 Typographers in 8, 10 and 12 point sizes, roman and italic. Also Melior semi-bold, italic and bold condensed in a range of display sizes. Our 200 page specimen book is available by writing on your letterhead to:

A-1 Typographers, Inc., 260 W. 41 St., N. Y. 36 • PE 6-6725

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 630 FIFTH AVE. CO 5-0990
 60 EAST 56th ST. Plaza 1-2240

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Charlotte is NSAD's 34th Newest member club is the North Carolina group headed by president Charles R. Smith, seated left, AD Yearbook Div., Charlotte Engraving Co. Vp Wayne Blair, seated right, is AD Commercial Div., Charlotte Engraving Co. Standing, treasurer Sprott Long, left, AD Bennett Advertising Agency, and secretary Jack Pentec, AD Pentec Commercial Art Studio.

On the board of directors are Bob Alford, AD Alford Studios, and Joseph H. Daly, AD Daly Studio. Committee chairmen are Lee Kolbe, awards; Henry Scarborough, exhibit; Edward Taylor, book; Joseph R. Thompson, welcoming; Jack Conkwright, education; Amelia Willson, telephone; Bill Alexander, membership; Fred Clark, annual; Perry Lee, Jr., publicity.

ADC of Charlotte was conceived last March, "planned to the 'T' before any prospective members were contacted," reports president Smith. First meeting was addressed by Herbert M. Meyers, Mead-Atlanta Paper Co. "Mr. Meyers contributed much time and certainly was responsible for our initial success." Later programs included guest speaker John Williams, vp Henderson Advertising Agency, Greenville, S. C., and 1959 award winning tv commercials.

Boston's 6th opens March 21

The exhibition will be held at the Copley Society Galleries, Newbury St., March 21-25. Awards luncheon, a combined ADC and Ad club affair, will be March 22. Paul Smith, creative head Fletcher Richards, Calkins & Holden, N. Y., will be guest speaker. Show chairman is Joe Havens, AD BBDO.

Iowa's Third through March 11

Exhibition is at Des Moines Art Center where it opened Feb. 27. Awards dinner will be held March 5. Club's Famous Artists School scholarship will also be announced. Judges were George F. Rumsey, AD Rumsey, Lundquist, Gadbois, Minneapolis; Robert A. Leader, asst. professor of art, Notre Dame. The show will tour to Iowa State College, Ames; Davenport Municipal Art Gallery; State University of Iowa, Iowa City; Sioux City Art Center.



Nashvillers honored Ralph Langreck, Jr., left, placed among the top 10 in national design contest and fourth in local contest for the 1961 Christmas seal. Haskell Richardson, right, was judged best in the local contest sponsored by ADC and Nashville Tuberculosis Assn. Center, Mrs. J. J. Ray, executive secretary of the association.



Richmond's best of show Cargill, Wilson &

Acree won 10 out of 32 awards presented at Richmond's fifth annual, with one of the 10—this direct mail piece—winning best of show. ADed by Al Cascino for Virginia Electric & Power Co., the mailer illustrates a cargo vessel with die cut hatch covers that open for removal of copy imprinted on paper strips. Artists, Jack Woodson and Charles Sheffield.

The Fifth also presented two awards each to A. H. Robins Co., Frank Mann AD, and Reynolds Metals Co. Design Div., Richard De Natale AD.

Dallas-Ft. Worth's 3rd April 9-16

Entries from Oklahoma, Arizona, Louisiana, New Mexico, Arkansas and Texas have been accepted for Dallas-Ft. Worth show to be held at the Sheraton-Dallas. Show chairman is Jerold O. Page, Robbins, Caver, Paget Associates. Judges are Austin Briggs and Bradbury Thompson, N. Y.; Bill Tara, L.A. Awards dinner, April 9, will include the presentation of a cultural award to the Dallasite chosen for having done the most to promote the arts in that area. Dinner res-

(continued on page 46)



WHEN YOU GET RIGHT DOWN TO BRASS TACKS OR COPPER CENTS, THE MOST IMPORTANT THING ABOUT THE PRICE OF ANY JOB IS WHAT YOU GET FOR IT. AND AT SKILSET, WE ASSURE YOU, YOU GET EVERY LAST CENT'S WORTH AND MORE. WE'VE COME FROM SCRATCH TO REAL SUCCESS IN A FAST TEN YEARS BY GIVING EXTRA QUALITY, EXTRA SPEED, EXTRA SERVICE, ON EVERY JOB, TO EVERY CUSTOMER. WE'VE ASSEMBLED THE MOST MODERN AND COMPLETE TYPESETTING EQUIPMENT, INCLUDING OUR

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DAY AND NIGHT SHIFTS • "PRONTO" PICKUP AND DELIVERY SERVICE

A D NEWS



Arnold Varga
joins BBDO Pittsburgh

NSAD's 1959
AD of the
Year switched

from Ketchum, MacLeod and Grove to BBDO as creative art supervisor. Albert Sneden is manager of BBDO's local art department. Varga, who had ADed the Alcoa Forecast series at KMG, will continue his noted newspaper ads for Cox's where he began his career in 1945. His work has been shown abroad under State Department sponsorship, he has held one-man shows in Chicago and Pittsburgh, and his work is in the permanent collections of Carnegie Institute of Fine Arts, Museum of Modern Art, and many U. S. universities.

ADs to judge 2nd national PPA ad photography exhibition

April 1 is entry deadline for the Professional Photographers of America-Art Direction Magazine co-sponsored exhibition to be held April 22 at the George Eastman House, Rochester, N. Y. Frederick Quellmalz, PPA executive manager, announced a panel of prominent ADs will judge the entries. Art Direction

Magazine editor Edward Gottschall will be moderator of the panel and present the judges' critiques of accepted and rejected pieces, April 22 at PPA's Third Business Management Seminar.

Accepted prints will be reviewed at PPA Business Management Seminar in San Francisco May 19-21. The work will also be displayed as part of the 69th Annual Exposition of Professional Photography at the Conrad Hilton hotel, Chicago, Aug. 7-12. Reservations for showings may be made with PPA, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Photographers may submit 1959-60 ad photographs of fashion, food, travel, industry, and hard goods. With each entry, include a single sentence explaining picture's purpose, all credits, and if possible tearsheets of the ad. Send to Second National Exhibition of Advertising Photography, PPA, address above.



Product pix plus product in use

grounds and color art (Savignac). Color accents in type. A b/w facing column carries copy-sell and coupon. ADs Don-

Both big, but in style and with humor. Black back-

ald Kubly and Roger Cook, Ayer. Designer Paul Darrow. Writer Thomas Harris.



All wrapped up in type A holiday ad for American Cyanamid's corporate campaign which uses colored type throughout. AD Ralph Ammirati, EWRR. Photographer Ray Jacobs. Type is Baskerville (blocks of purple, blue, green). Purple head lettered by Tony Stan.

Louis Dorfsman appointed to CBS TV

Since October 1959 vp in charge of advertising and promotion for CBS Radio Network, Louis Dorfsman has been named creative director, sales promotion and advertising, CBS TV, post left vacant by the recent death of William Golden. Dorfsman joined CBS 13 years ago as a staff designer and was appointed AD of CBS Radio advertising and sales

promotion. He later served as co-director of sales promotion and advertising, director of art, advertising and promotion, and was made a vice president.



Avoiding the 3-girl cliché

AD Onofrio Paccione, Grey, divided his color double spreads into 3 parts, related these by backgrounds and props. Each panel was shot at different time of day for variety of lighting. All this to emphasize Catalina's message: Buy 3 instead of 1. Photographer Harold Krieger. Copywriters Frances Corey and Barbara Bender. Model Ann Sonn.



Exaggeration without giving offense

This Coca-Cola poster, analyzes Daniel Starch and Staff, wins hearts though deliberately exaggerating, because the audience is not asked to take the exaggeration seriously. "When an advertiser takes himself seriously and says his product is the World's Finest, etc., he insults today's sophisticated consumer."

Readership remembrance scores: men 67%, women 57%, total 61%. AD, Dan Keefe, McCann-Erickson. Artist, Dink Siegel. Copy, Don Calhoun. Casoni photolettering.

Allan Glicksman oil wins Graphic Arts Competition for Fine Arts

Three top prize winners and their awards in Techni-Craft Printing Corp.'s fourth annual competition/exhibit were Allan Glicksman's oil, Yonkers Tenement, \$150; Roc E. Campanelli's photograph, Old Man, \$100; and William Giacalone's oil, Backyards, \$50. Glicksman and his sponsor Joseph Glicksman are both of Madison Advertising Co. Campanelli and his sponsor Stanley Flaum are of BBDO. Giacalone is a freelance

artist sponsored by Harry Beauchamp, Chartmakers. Techni-Craft is now touring the exhibition, which was held at Freedom House. Each prize winner will design and lay out an issue of Illustra devoted to his work. Illustra is published and produced by Techni-Craft.



The women's mags Ladies Home Journal, front

runner in the women's service field, sells editorial content, in this newspaper page by ADs Charles Borden and William Kummman, DCSS. Stock photos. Lettering by Ben Smolen from Cheltenham Open. Copy, Stephen Birmingham.

McCall's spectacular 3 page newspaper ad, of which the first page is shown, plugs its new, widely discussed look. AD Herb Lubalin and designer Bernie Zlotnick, Sudler Hennessey & Lubalin, for Grey, used first page for limited area of Irv Bahrt's photo of girl superimposed on canvas, second and third pages for revealing progressively more of illustra-

tion and copy. Copy by McCall's associate editor Lenore Hershey. Baskerville type.

Note: Parents' Magazine's ads cheer that pub's third position in 1959 ad page race. McCall's was fourth.



Stephen Baker elected Cunningham & Walsh vp

Senior AD and member of the creative planning board, Stephen Baker has been with the agency since 1951. He writes a monthly feature, Directions, for Art Direction, and is the author of Advertising Layout and Art Direction, published by McGraw-Hill; How to Live with a Neurotic Dog, with cartoons by Eric Gurney, published by Prentice-Hall; First Book on Advertising for a children's series published by Franklin Watts. His fourth book, How to Play Golf in the Low 120s, will be published by Prentice-Hall.

Baltimore's Mossman-Munschauer affiliates with Monogram NY

Fourth studio in the Monogram group is the recently remodeled and expanded Baltimore studio owned by Stan Mossman and Dan Munschauer, both Baltimore ADC members. Others in the Monogram group are the New York studio; GO-Monogram, Detroit; Owen-Mastropaul (affiliate), Syracuse. M-M represents Monogram in the Baltimore and Washington area while continuing their present local art services.

3rd sales promotion conference April 25-27

General chairman of the Sales Promotion Executives Assn. 3rd annual national conference is Stanley Goodman, vp Grayson-Robinson Stores. The conference will be held at the Astor hotel,

associ-
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New York. Three national co-chairmen are Richard Harmel, Look Magazine; Lenore Enken, Gray Line; William Becker, Bartmann & Bixer. President of the association is Richard J. Brown, vp marketing, Pacesetter Homes, South Holland, Ill.



1)



2)



3)

Developing an image —design case history

To get the right look on the Life cigaret pack, Brown & Williamson, Ted Bates & Co., and designer Frank Gianninoto & Associates worked their way through hundreds of preliminaries.

1) First designs favored golds and browns, figure illustration in steel engraving style.

2) The white space stage with strong color accents and a stylized L.

3) Finish: Stark simple lettering offset by decorative art; a seal; a trademark of 3 tobacco leaves and slogan printed in black and broad gold band; gold tear tape.

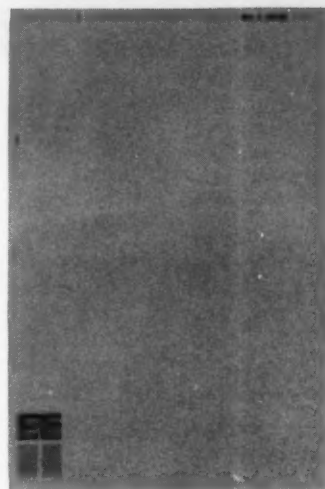
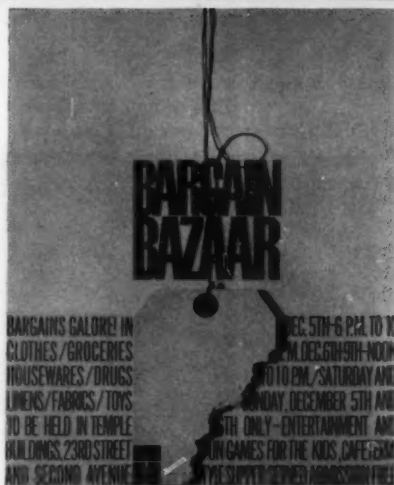


A temple gets new logo, new image

When Zlowe Co. AE Leonard Spring was elected president of New York's East End Temple congregation, he decided to campaign for new members by using the ad world's methods. A new logo, redesigned and coordinated literature, and regular display ads in the neighborhood paper aim for a progressive image. Zlowe's Joe Goldberg ADED.

AE Milton Mayer, Royer & Roger, the congregation's display committee chairman, designs shadow box arrangements for the Temple windows. Logo, hand lettered by Rodgers Studios, is also hand crafted in silver for confirmation pins. Poster, designed by Ira Barkoff of Zlowe's pasteup dept., has head of wood type pieced together. Photography by Harris Hanft.

The "campaign," said Spring, helped add 100 families.



Seasonal stopper AD William Taubin, DDB. Color

photograph by Howard Zieff. Copy, Judith Protas.



1)



2)



3)

Panels project Three examples of tying print to tv.

1) For Dutch Masters Cigar Co., AD Dick Diehl, EWRR, uses Kovacs, whom client sponsors, every once in awhile for print. Photographer is west coast's Tom Kelley. Copywriter Gerry Miller.

2) DDB AE Neil Schreckinger mugged the two-cigaretet man for DDB newspaper and magazine ads. AD Bob Gage. Photographer Wingate Paine. Copywriter Phyllis Robinson.

3) Actor Tony Randall stars in the Smirnoff hats panel for AD Hershel Bramson, Gumbinner. Photographer Bert Stern. Copywriter H. H. Marshall. Types, Franklin Gothic Ext. Cond. and Bodoni Book.

read

(continued from page 41)

ervations chairman is Harold Quiram, 209 Browder Bldg., Dallas. The show travels to Ft. Worth April 18, later tours major cities in the six states.

Committee chairmen, from Dallas unless otherwise noted, are Bill Bond, exhibit and promotional design; George Curt Davidson, hanging; Martha Robbins, jury selection; Ferg Harvey, awards; Maurice Kaye, Ft. Worth exhibit; Harold Lindgren, promotional mailing; Tom Young, tv/photography; Dr. Ron Williams, Denton, traveling show; Rod Lambeth, publicity.

Club's officers are president Roddy Keitz, Keitz & Herndon film productions; vice president Bill Neale, Tracy-Locke agency; secretary William E. Bond, Sam Bloom agency; treasurer John E. Carter, FSR; program chairman Bryan Leitch, Don T. Baxter agency; membership chairman Bob Carpenter, Jarvis Press. Past president is Ed Bearden, Ed Bearden Studios.

Seattle elects

New officers are president Robert Morgan, secretary Earl Pinegar, treasurer Leon Bills. Board of directors: former president Irwin Caplan, ex-officio, Charles Allen, Fred Walsh, Felix Moiteret.



Chicago's new officers President is Herbert S.

Bull, right foreground, exec AD J. Walter Thompson tv commercial dept. From left, treasurer Norm Ulrich, president of Norm Ulrich Studios; first vp Hugh James, vp graphic services, Fuller & Smith & Ross; second vp Robert Patterson, AD McCann-Erickson; secretary Charlotte Olson, exec AD Chicago Printed String Co.

Two directors elected to two-year

terms are Marvin Potts, Foote, Cone & Belding; Sam Fink, Young & Rubicam. Serving one year terms are Lee Stanley, Leo Burnett Co.; Charles Ax, Young & Rubicam; William Silet, J. Walter Thompson.

New York's 39th to be 'most representative'

Ernest G. Scartone, chairman of the exhibition committee and exec. AD Photography Publishing Corp., announced entries for the 39th Annual National Exhibition of Advertising and Editorial Art and Design exceeded all previous records, with television an especially strong category. Judging took a full week. The 39th will be "the most representative of US art direction," Scartone said.

The exhibition previews for club members and exhibitors Monday, April 11. The show will be hung in the Astor gallery, under the direction of Franc Ritter, Eastman Kodak Co. It will open to the public, admission free, following the Awards Luncheon to be April 12 in the Grand Ballroom of the Waldorf. School groups will be especially encouraged to see the show.

Judges: Raymond Ballinger, Philadelphia Museum School of Art; Leon Batlin, AD Altman-Stoller; Edward J. Bennett, corporate AD Lily-Tulip; Arthur T. Blomquist, AD JWT; Alexey Brodovitch; Robert Brownjohn, Brownjohn Chermayeff & Geismar; Will Burstin; Herman A. Davis, AD DCSS; Louis Dorfman, creative director sales promotion and advertising, CBS-TV; George Elliott, AD McCann-Erickson; Suren Ermoyan, creative visual supervisor, BBDO; S. Neil Fujita, AD Columbia Records.

Gene Garlanda, AD Gilbert Advertising; George Giusti; Irwin Glusker, AD American Heritage; Budd Hemmick, AD K & E; Allen F. Hurlburt, AD Look; George Krikorian, promotion AD Look; Matthew Liebowitz; George Lois, AD PKL; Marce Mayhew, AD Reach McClinton; Erik Nitsche; Onofrio Pacione, AD Grey; Robert Plisken, AD Benton & Bowles; Bernard Quint, assoc. AD Life; Jerome Snyder, AD Sports Illustrated; Otto Storch, AD McCall's; Bradbury Thompson; Arnold Varga, AD BBDO Pittsburgh; Edward R. Wade, editor of Infinity Magazine; Henry Wolf, AD Harper's Bazaar.

Tv entries were screened 4 evenings under direction of William Duffy, tv AD McCann-Erickson, chairman of the tv exhibition committee. Jury: Al Kouzel, Gene Deitch Associates; J. Wesley Doyle, AD McCann-Erickson; Jack Goodford, Elektra Film Productions; Marvin Kunze, tv AD Young & Rubicam; Jim Manilla,

tv producer McCann-Erickson; Jack Moment, tv supervisor Kenyon & Eckhardt; Lee Savage, W. Lee Savage Film Design; photographer Howard Zieff.



NYADC appoints Marie Archer secretary

Formerly asst. administrator of the

art department at Fletcher Richards, Calkins & Holden, Mrs. Marie Archer has been named executive secretary of the New York club. She succeeds Mrs. Marcelle Warren who left for Orlando, Fla. Her husband, a civilian producer for the Department of Defense, was assigned to the US Air Force base at Orlando.

Toronto's 12th awards luncheon March 16

Arnold Varga, creative art supervisor BBDO Pittsburgh, will address the awards luncheon, Granite Club. Varga, last year's NSAD AD of the Year, had until recently been creative art supervisor for Ketchum, MacLeod & Grove. The exhibit opens at Art Gallery of Toronto, March 15, 8 p.m., and continues until March 29. Show committee: Leo Rampen, chairman; Peter Croyden, vice chairman; Ray Walters, treasurer; Maurice Bodle; George Feyer; Dave Houston; Verne Lilley; Ron Patterson; Rolph Pogue; Al Pollock; Keith Scott; Peter Varley. Luncheon chairman is Jack Birdsall.

chapter clips

Baltimore: Winning letterhead design in club's monthly Best in Baltimore competition was S. A. Levyne Co.'s, designed by Walter Pearthree. Second was the personal stationery of W. B. Doner's AD Gordon A. Schwartz, designed by himself. . . . New York photographer Bert Stern showed his color slides at recent program. Program chairman is Bill

Hunter. . . Club added Paula K. Smith, on Tower Studios staff.

Columbus: Club has done several 24 sheet posters on traffic safety in cooperation with National Safety Council, Motorists and Pedestrians Safety, and Columbus Outdoor Advertising. Club will be honored for this program on radio, tv, newspapers. . . . Recent speaker was Ken Arensback, PM Columbus Bank Note Printing Co., analyzing offset lithography. . . . Preparation of artwork for better engraving was subject of recent speaker George Bucher, Bucher Engraving Co.

Boston: Recent programs: Trends in Trends, presentation/talk by Edward M. Gottschall, editor Art Direction Magazine. . . . Club presented medal award to recent speaker George Samerjan, who also recently received the Philadelphia club's medal award and citation.

Iowa: Programs have included guest speakers NSAD president Arthur Lougee, Ford Motor Co. Publications, Dearborn, Mich.; Alexander Roberts, president Interstate Industrial Reporting Service, Inc., New York.

Los Angeles: Program on abstract films included films by Jordan Belson, Oscar Fischinger, John Hubley, Ahmed Lateef, Norman McLaren, John Whitney, speakers Fischinger, Lateef, Les Novros, Ray Patin and Whitney. . . . New Members are Merle Shore, AD/freelance illustrator; Craig Trotzman, AD Carson Roberts; Arthur J. Wallace, AD/ad manager Sav-On Drugs; Luther S. Weare, art supervisor North American Aviation; Gene Wild, AD Floats Inc.

Memphis: Club exhibited New York's traveling 38th, at Memphis Academy of Arts. . . . President Ed Bailey presented, on behalf of the club, a new slide projector to Edwin C. Rust, director of the Academy.

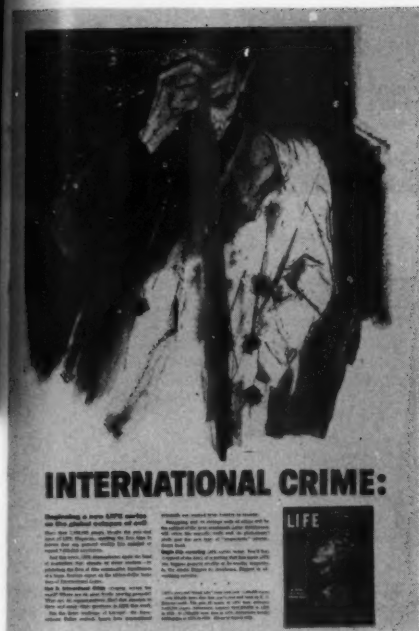
Montreal: Film Animation and Technique of TV Commercial was subject of panelists Colin Lowe, director of animation National Film Board; Gerry Potterton, designer/producer of animation, NFB; Mike Rakmil, vp/AE, Stanfield Johnson & Hill. Moderator was Pierre Garneau, head Graphics Div., CBC.

New York: New members: Robert O. Bach, vp/supervising AD N. W. Ayer, Philadelphia; Bach helped found the San Francisco club and was NSAD vp 1954; John R. Murray, Jr., McCann-Erickson; Sanford Silverberg, senior AD Lester Harrison; Mel Stabin, AD Jamian. . . . Extensive library of art subjects for members' use available at headquarters.

Portland: Annual show traveled to Seattle, Vancouver, Calgary, Tacoma, Spokane. It will now be circulated to schools in the northwest. ●



Art



INTERNATIONAL CRIME:

Explaining a new LIFE cover as the latest evidence of war, Bob Benton, Esquire, says that the cover of LIFE magazine, which he has seen in the past, is a masterpiece of photography. He says that the cover of LIFE magazine is a masterpiece of photography. He says that the cover of LIFE magazine is a masterpiece of photography. He says that the cover of LIFE magazine is a masterpiece of photography.



Inside Earl Ubell

3)



Does anything else you use so often give you such trouble-free service?

The Bell System is the only one that gives you such trouble-free service. It's the only one that gives you such trouble-free service. It's the only one that gives you such trouble-free service. It's the only one that gives you such trouble-free service.

BELL TELEPHONE SYSTEM

4)

1) Exciting break-up of space

plus rich color—greens, golds and browns—make sensitive 35mm photo of Jeanne Moreau shot in Austria by Art Kane for AD Bob Benton, Esquire.

2) Subjective art with emotional impact

At Y&R the Life account includes what ADs there call "skyrockets"—ads that go up almost overnight to make Wednesday papers to announce the Life issue out that day. Four asst. ADs take turns so that Life gets varied layouts and the

ADs complete control of a job as part of their training. For directness to stop reader, asst. AD Jim Joiner contrasted a simple rectangle of lettering, copy and reduced Life cover against jagged silhouette of Dick Powers' b/w watercolor chosen for its strength, mood and good drawing. Powers is a pocketbook illustrator. Copy, Suzanne Rothman.

3) A pun's the point

A newspaper ad for NY Herald-Tribune has fun while provoking interest in Trib's science editor. AD/layout Frank

R. Scoppa, Donahue & Coe. Campaign and copy, AE Jim Ryan and copywriter Bob Nutt. Headline, 36 pt. Venus Bld. Ext., body, 14 pt. Century Schoolbook.

4) Believability

Escapes run of the mill category because of good photo, head and text, all simple, strong and believable communication. AD Walter Reinsel, Ayer. Photographer Edward Gallob. Copywriter Howard Simpson, supervisor Kenneth Slifer. Craw Modern head, Cent. Exp. text, Venus Bld. Ext. sig.

1) Karl Fink, industrial designer

2) Georg Olden, director of graphic arts, CBS-TV.

3) Garrett Orr, Eastern AD, Outdoor Advertising, Inc.

4) Herbert J. Zahrbach, Jr., assistant to the president, Direct Mail Advertising Association.

5) Peter Palazzo, advertising & visual director of Henri Bendel.

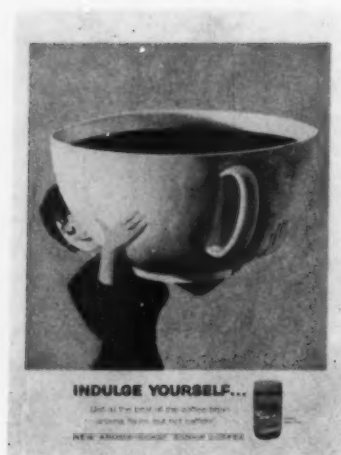
6) George Krikorian, promotion D. Look.

7) John Jamison, AD, J. M. Mathes, Inc.

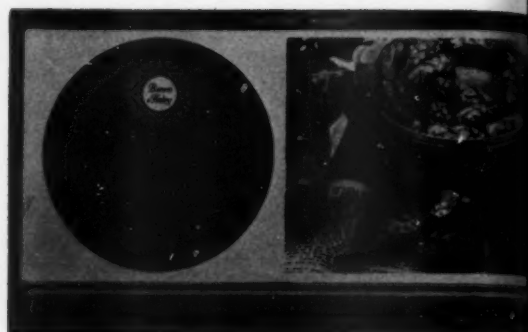
8) Gabriel de Villion-Czarnecki, designer, container Corporation of America.

9) Lester Ross, art group supervisor, Greyhound Lines.

10) Onofrio Pagnone, associate editor of the department.



5)



6)



9)



10)

5) Poster technique for magazine ad

More advertisers are accepting their agencies' thinking that in these highly visual times, the simpler the ad and the fewer its components, the greater the response. Just 24 words plus four color art. AD, Guy Rainsford, Y&R. Design, Bob Wall. Artist, John Falter. Copy, John Kuekes.

6) Whole story's in the photo

Copy is in the reproduction of the candy can lid, the round circle which is also identifying device on cartons and POP. Seattle's Miller, Mackay, Hoeck & Hartung exec AD Marlow Hartung gives "credit for the lack of copy . . . to Gerald Hoeck, AE, and Paul Carter, Almond Roca SM." AD for the 30 sheet posted on the west coast was Robert Todd. Photographer Dorothy Williams, SF.

7) Effective imagery and color

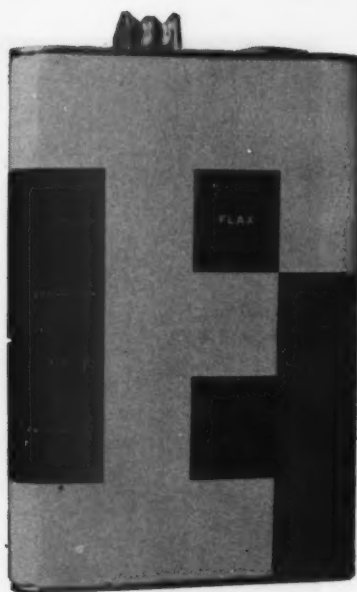
Hap Pet Food Co., LA, gained on its competition using LA designer Vance Jonson's packs for canary feed, dog food, etc. Photographer, Joe Maddocks.

8) Sophisticated package

Large Egyptian F broken into orange and black areas is on gallon cans of Flax rubber cement. Cans for cement thinner are in lighter values—yellow orange and 50% gray. Designed by Louis Danziger, LA.

9) New tv painting technique

One of the most personal of the many new art forms spawned by tv is "painting on light" devised by Andre Girard. His illustrations of the Nativity story were seen on Hallmark's holiday pro-



8)



11)



12)

gram over NBC, produced by Compass Productions, concept by Carl Beier. Agency, FCB, Chicago.

Girard actually paints over light. He starts his drawing on transparent paper, then paints in b/w on 70mm film stretched over a light box. Lastly he paints in color. The original art on 100-ft. film strips is mounted between two cylinders, lighted from behind to be photographed in 35mm Eastman color tv film. Speed of the cylinders is controlled by the artist, who believes in irregular movement for a living impression. "The rhythm amplifies forms and colors . . . offers a stimulation the same painting will never give if it remains still."

The technique can be seen April 24 over CBS on the Natl. Council of Catholic Men's program, Look Up and Live,

when Girard's Passion and the Resurrection will be shown.

10) Display design integrates product

Cartoon of pirate head attaches to bottle of Gluek Stite malt liquor by wire. The wire can also be hooked to wall, or unit can double as window or counter display. Designed and produced by Chicago Show Printing Co.

11) DM campaign winner

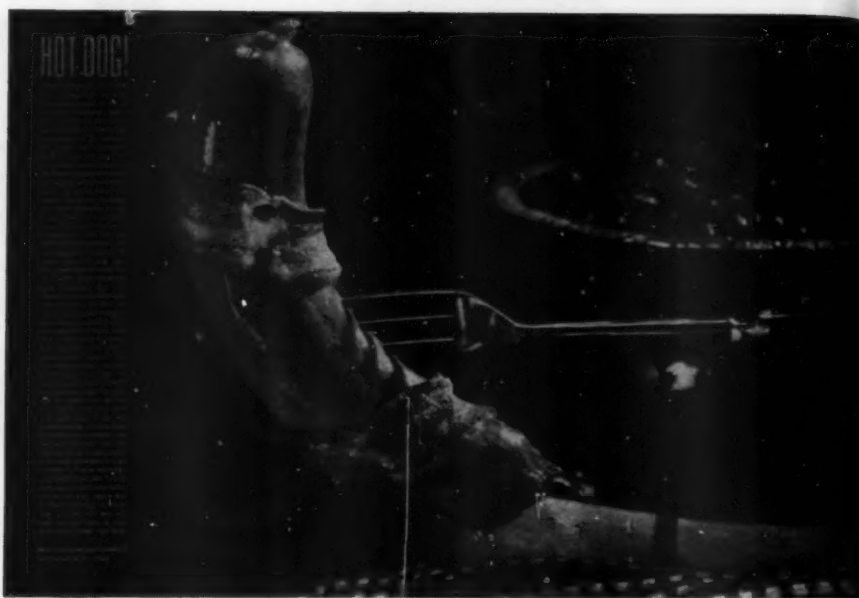
Minneapolis-Honeywell campaign, "Switch to the Honeywell Line," developed 73% sales increase in six months. Mailings were to 3 groups of prospects: 115 key manufacturing executives, 5529 smaller manufacturers and distributors, 25,000 plumbers. The executives received 5 mailings, each a Lionel model train car and track section with cartoon

art promotion folder attached. Last mailing told prospect a salesman would see him and bring train transformer and remaining track.

Mailings to other groups were die cut folders in glassine envelopes for art showthrough. All had railroad theme and colors, red and green. All the pieces were printed at one time. The campaign won the DMAA Henry Hoke award in the \$10,000-\$24,999 group. AD Ralph Ledlin, M-H; freelance designer Roger Bradfield, Minneapolis. Writer Richard Benda; copy supervisor Ed Roberts; SPM Arthur Dietrich, all M-H.

12) Inexpensive mobile for POP

This hanging board design is part of a complex, coordinated POP program for Lucky Lager Brewing Co. Designed by Walter Landor Associates. ●



McCalla

ROUND THE WORLD IN MANY WAYS
TOWN & COUNTRY

**VISUAL
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 IN THE
 EDITORIAL
 PAGES**

Town & Country, April

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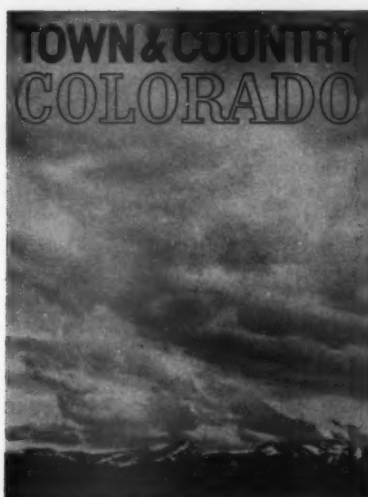
American Home

the big picture is getting bigger than life

American Home magazine has joined McCall's in visual fireworks. The big, or bigger than life, picture plays a major role now in both books. The hot dog spread of glory in January McCall's is a Paul Dome photo. AD, Otto Storch. The spread of the stew is from American Home, AD William Bowman.

Town & Country, with almost every 1959-60 cover an all-around bleed photo, varies its format with subject matter and occasional use of what is really a small picture. Background is a four-side bleed in the April and August covers but the focal point of interest is a relatively small area contrasted with typical cover (January '60). April and January pix by Ewing Kranin and August cover by Ronny Jaques. AD: Anthony Mazzola.

If big photos of big girls seem to dominate some men's magazines, those with an appeal to the presumably finer instincts get a change of pace with good illustration, contemporary design, or both. Note the Nugget spread with a C. S. Forester story illustrated by Milton Glaser. AD: Bill Page.



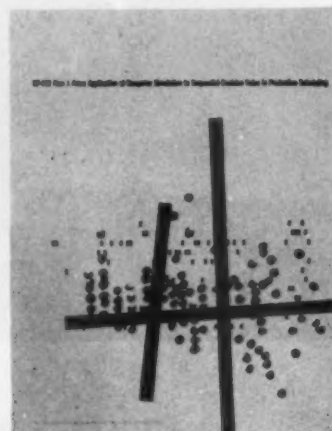
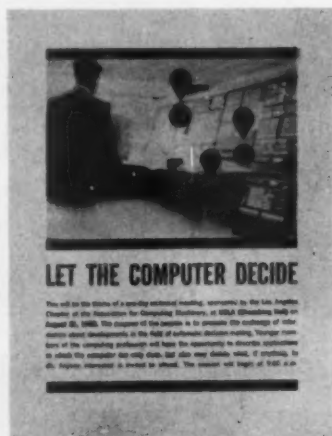
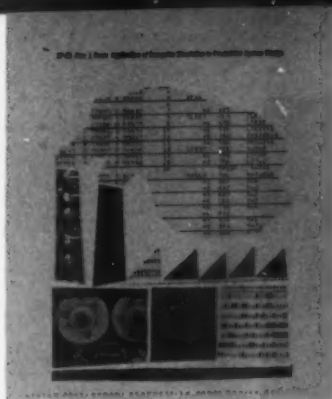
Town & Country, August



Town & Country, January



Nugget

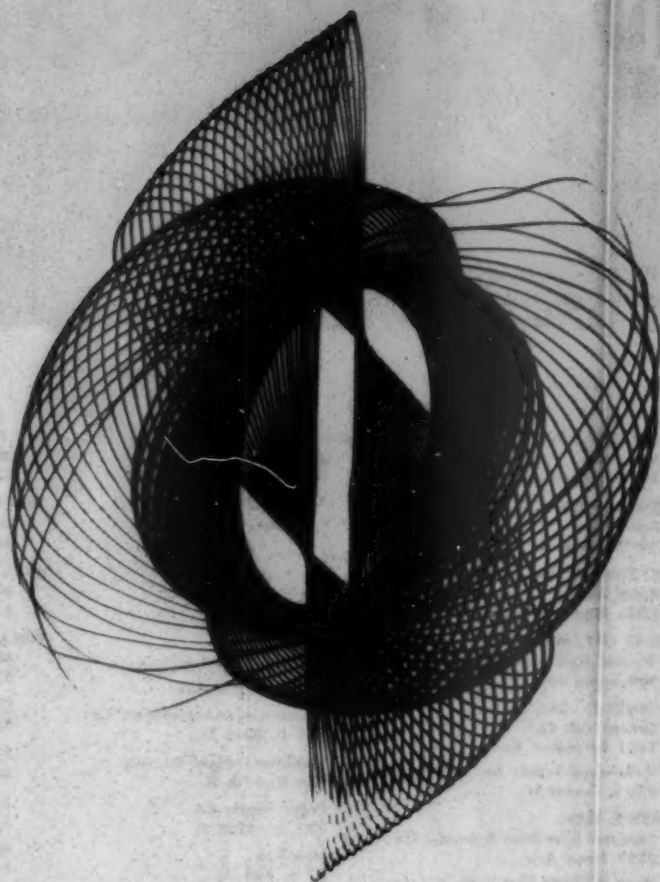


upcoming designer/James Cross

Jim Cross has made hay in the three years he's been ADing and designing under Los Angeles shining sun. After graduating from UCLA in 1956, he has won six awards (two DM's at the West Coast ADC show, a merit award from the New York ADC exhibition, three awards of typographic excellence from the Type Directors Club).

Since 1956 he's been AD for the System Development Corp. in Santa Monica. Jim also teaches Advanced Graphic Design at UCLA, is a member of the NSAD, the Los Angeles ADC, and the Association of Graphic Designers. Last year he was Assistant Chairman of the Regional and Regular Membership Committee of the 9th International Design Conference and this year is Chairman of the same committee. For his freelance work he is repped by Dave Morgan, Advertising Art.





SPACE TIME AND MOTION

Ingredients of Creativity . . . these are three important elements among those that bring the *thoughts* of the artist-designer from an embryo to an entity. Ideas flow freely on ART-VEL no matter the medium or technique, professional results are always at hand. ¶ The

ART-VEL layout and tracing pad brings you a *very special vellum paper* . . . transparent white, hard-smooth, highly receptive vellum surface. Excellent for pencil, charcoal and pastel . . . even pen or brush and ink perform perfectly. ¶ Consider the *space* your work occupies, the *time* spent and the *motion* mentally and physically involved in creating it . . . the essential paper costs so very, very little for the *best* . . . why risk using less than the best. ¶ Ask for ART-VEL by name and look for the *pad cover* bearing this distinctive cover. Call the dealer listed nearest you . . . place your trial order now.



bienfang paper co., inc.

metuchen, new jersey

SPACE TIME AND MOTION

Innovations of Creativity . . .



The "ART-VEL" is studied by these dealers listed.
Call him or her for more. He's as near to you as your phone.
And so is the "ART-VEL". You'll be glad you called.

50 sheet pads available in:

9 x 12" — 11 x 14" — 12 x 18" —
13 1/2 x 21" — 19 x 24" — 24 x 27"

AKRON, OHIO
Metzger Photo Supply
1091-1095 S. Main St.

ATLANTA, GA.
Binder's Gift & Frame Shop
74 Broad St. N. W.

BOSTON, MASS.
E. J. Arden Co.
98 Huntington Ave.

Hatfield's Color Shop
161-163 Dartmouth St.

George Smith Artists' Materials
35 High St.

BRIDGEPORT, CONN.
Koenig Art Shop, Inc.
147 John St.

BRONX, N. Y.
Jacob Schapiro, Inc.
387 E. 149th St.

CHICAGO, ILL.
Bower Photo Copy Service
500 N. Parkside Ave.

Shelden's
155 E. Ohio St.

CLEVELAND, O.
Morso Graphic Art Supply Co.
1312 Ontario St.

Ohio Art Materials Co.
2174 E. 9th St.

DETROIT MICH.
J. L. Hudson Co.

FORT LAUDERDALE, FLA.
Schramm Galleries
215 S. W. 2nd St.

GLEN ELLYN, ILL.
The Color Corner
433 Main St.

HACKENSACK, N. J.
Glick & Triolo
328 Main St.

INDIANAPOLIS, IND.
Bates Bros.
201 N. Delaware St.

JACKSON HEIGHTS, N. Y.
Resnick's
84-29 Roosevelt Ave.

JACKSONVILLE, FLA.
Reddi Rents
2045 Atlantic Blvd.

KANSAS CITY, MO.
Western Blue Print Co.
909 Grand Ave.

LOS ANGELES, CAL.
Duncan Vail Co.
1601 Burlington Ave.
Underwood Supply Co.
820 S. Hoover St.

MEMPHIS, TENN.
Campbell Blue Print & Supply Co.
2557 Broad Ave.
Wray Williams Blue Print Co.
235 2nd St.

MIAMI, FLA.
Associated Artists
1822 Biscayne Blvd.
Crest Art of Miami, Inc.
1160 W. Flagler St.

MILWAUKEE, WISC.
Artists & Display Supply Co.
813 W. Wisconsin Ave.
Bobbie Paint Co.
4413 W. Lisbon Ave.
The Palette Shop
762 N. Milwaukee St.

MOBILE, ALA.
Mobile Art Center
8 S. Jackson St.

NASHVILLE, TENN.
Griffin Supply Co.
155 4th Ave. N.

NEW KENSINGTON, PA.
Valley Art Shop
418 10th St.

NEW ORLEANS, LA.
Dixie Art Supplies
532 Poydras St.
Norton's Art Supplies
738 Poydras St.

NEW YORK, N. Y.
Law Access
152 W. 42nd St.
Irving Berlin, Inc.
719 8th Ave.

Concord Artists' Materials
190 Lexington Ave.
Commercial Art Materials Co.
171 E. 33rd St.

Hamilton Dwight Co. Inc.
136 E. 57th St.

Eagle Supply Co.
327 W. 42nd St.

Sam Flax
25 E. 28th St.

E. H. & A. C. Friedrichs Co.
363 Lexington Ave.

Karnell & Meisner
155 W. 23rd St.

Joseph Mayer Co. Inc.
S-9 Union Sq. W.

New York Central Supply Co.
42 Third Ave.

The Palette Art Shop
436 Madison Ave.

Abraham Seltzer
1163 Sixth Ave.

Sol Art Stationary Co.
417 W. 23rd St.

NEWARK, N. J.
Artists' Supply Services
130 Branford Place
Drafting Materials Corp.
29 Central Ave.

H. M. Tray
59 Halsey St.

OLD SAYBROOK, CONN.
Shoreline Art Center
137 Main St.

ORLANDO, FLA.
O'Neal Branch
3025 Edgewater Dr.

PALISADE PARK, N. J.
Broad Paint Mart
312 Broad Ave.

PHILADELPHIA, PA.
M. A. Bruder & Sons, Inc.
52nd & Grays Ave.

Central Art Supply Co.
1126 Walnut St.

Photo Process Screen Mfg.
409 S. 11th St.

Jos. E. Padgar Co. Inc.
16-18 S. Marshall

Henry H. Tows, Inc.
1527 Walnut St.

PITTSBURGH, PA.
B. K. Elliott Co.
536 Penn Ave.

SAN FRANCISCO, CAL.
Flax's
255 Kearny St.
Schwabacher-Frey Co.
735 Market St.

ST. LOUIS, MO.
Al J. Badar Co. Inc.
1113 Locust St.

SEATTLE, WASH.
Seattle Art & Photo Supply
616 8th Ave. S.

STAMFORD, CONN.
Spellco Paint Co.
168 Bedford St.

WASHINGTON, D. C.
Federal Supply Co.
911 12th St. N. W.
George F. Muth Co. Inc.
1332 New York Ave. N. W.



bienfang paper co., inc. metuchen, new jersey

Printed on No. 211 Art-Vel . . . also available in No. 220 Art-Vel heavy weight

15th WESTERN EXHIBITION SPOTLIGHTS

... emphasis on concept

... integration of visual elements

... predominance of sales-effective humor

... slick but dull TV commercials

... electronic judging

... best work west of

the Mississippi, including

Alaska, Hawaii, Western Canada ➡



"DID THE ENTRY COMMUNICATE in a fresh, incisive manner?" This, reports ADLA President Ed Mitchell, was the single criteria of the jury. For three days seven judges pushed buttons to weed down 5000 entries to 500. The directions, new or old, they spotted were:

good advertising . . . delightful humor

"I was happy to note the abundance of *good advertising* rather than merely good design . . . West Coast designers seem to revel in advertising, to enjoy it. They don't take it as seriously as some do in other parts of the country. The result—a delightful sense of humor . . . without which, I feel, no advertising can succeed."

Herbert Lubalin

the big trend is the non trend . . .

"The one thing that stands out in my mind is the marked *non-trend* of the work chosen for exhibit. The common ground was in the area of freshness, appropriateness, unity of design or illustration and idea, and humor. And the non-trend, I think, is the healthiest part of all."

Ted Rand

recurring symbols . . .

" . . . I became conscious of several recurring graphic symbols. These devices were not overwhelming in number nor dominant as themes but they came up with sufficient regularity to be noted."

Gene Federico

(Symbols spotted by Mr. Federico included "arrows by the quiver load", "the sun rose at least 100 times in the 3 days judging", legal seals, honeycombs . . . sometimes as a pertinent design element, more times it was used superficially. For other symbol flurries, see page 4 of this magazine.)

the lightness, the humor, the fun . . .

"The first thing, and the best thing, I noticed about West Coast advertising is the lightness, the humor, the fun in the printed and filmed work. Unlike East Coast work, where the few attempts at humor are usually stilted and abortive, the would-be-funny Western work seems to come off. When Western designers and writers try to be funny, they make it with a boff. This is not to say the work laughed off the realities of competitive advertising. It did not. It was tough, hard-hitting, well-planned, well executed."

Louis Dorfman

the strong idea . . .

"The panel showed a definite tendency toward work strong on idea. Ads that leaned heavily on graphic device did not do as well. "Idea" ads usually combined type and picture in an interesting combination. Humor seemed to dominate the show."

Norman Gollin

the last show?

"I am used to judging advertising on the quality of the idea around which it is built. I have never been com-

pletely successful in looking at art and copy separately. As the judging for this show got under way, I reminded myself several times that I was expected to look at the material from the standpoint of art alone. But very quickly I found that my fellow judges were looking at the pieces from the standpoint of the basic idea. They couldn't help themselves. The ordinary photograph that was part of a really great copy idea became a winner. Many fine examples of art or photography, unfortunate enough to be part of an ordinary idea, were quickly assigned to the "out" box.

"Perhaps the 15th Annual Exhibition of Western Advertising Art should become the last one. The Los Angeles Art Directors Club could very well set the pattern for other competitions . . . by changing the name and purpose of the show to more nearly reflect the attitudes of those who view and judge it. Why not call it what it really is—an Exhibition of Award-Winning Creative Advertising."

John W. Connor

production quality uneven . . .

" . . . I was searching for that elusive combination of top design, layout, art and typography backed up by top production. A few had all of them and won awards. Many had some of them and won plaudits. Certain ones were masterpieces of reproduction. Some were not. I wondered at the false economy involved."

Robert Blanchard

TV slick but dull

"I will not attempt to gloss over my disappointment in the television entries. There was only the glimmer of a new idea here and there—and these orphans were submerged in bad production techniques. There were many slickly produced commercials, but almost no really original thinking . . . Even some of the accepted entries were banal or offensive, or both."

John W. Connor

why an AD show anyway?

"Why an art directors show to begin with? What's the purpose? Haggard from abusive and elusive handling are facile phrases about the creation and maintenance of high standards . . .

"Lest we become inoculated against the real meaning of such a claim by our own oblique obeisance to it, perhaps we should re-examine this tenet.

"A show of this kind, with its periodic counterparts across the country, has but one chief reason for being. That is, to give public recognition to the originators of advertising that excels in its ability to communicate an idea in a fresh, forceful and imaginative manner.

"With the plethora of advertising impaled on the spikes of mediocrity today, it's good that practitioners of the art of persuasion in print and film have the opportunity to see the practical results of minds less inclined towards conformity."

Ed Mitchell, ADLA President

← Physical ease of viewing and voting was implemented by use of the California Museum of Science & Industry's Board Room and the electronic device invented by Dick Tuber. The device recorded the judges' majority opinion instantly, automatically, silently. Button pushers are Robert Blanchard, co-publisher of *Journal of Commercial Art*; John Connor, Vice President, Cunningham & Walsh, San Francisco; Lou Dorfman, Creative Director, Sales Promotion and Advertising, CBS TV Network; Herb Lubalin, Sudler & Hennessey; Norman Gollin, L.A. designer; Gene Federico, AD, Benton & Bowles, and Seattle illustrator Ted Rand. The Awards Dinner was held February 6 at L.A.'s Statler Hilton. Ted Poyser was exhibition chairman.

Eighteen men, including a priest, were arrested in the morning. The priest, Fr. [illegible], was taken to the [illegible] prison. The other men were taken to the [illegible] prison. The priest was released after a few days. The other men were released after a few days. The priest was released after a few days. The other men were released after a few days.



1.



2.

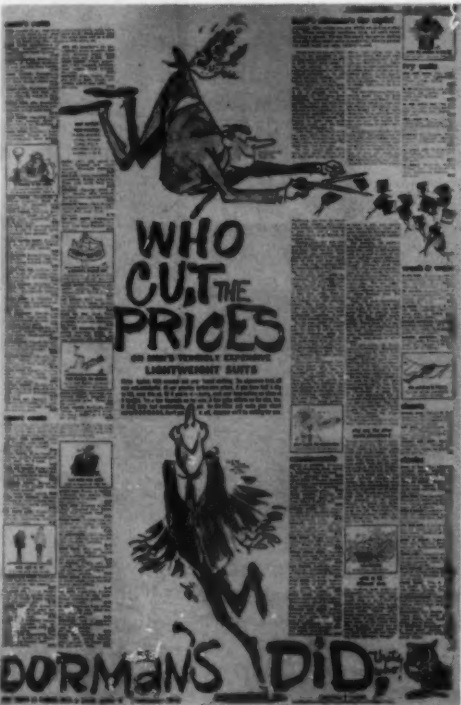


Proud symbol of integrity is the three-pointed star of Mercedes-Benz. It is the hallmark of excellence in any field in the world. You are assured that when you motor behind this distinguished insignia, you drive an automobile incorporating the most advanced engineering possible to modern technology, the most skilled craftsmanship is possible to human hands, and design that is always commensurate with the best taste. You are driving the car of conviction.

3.



on Monday, May 1, and on Tuesday, May 2, and on Wednesday, May 3, and on Thursday, May 4, and on Friday, May 5, and on Saturday, May 6, and on Sunday, May 7, and on Monday, May 8, and on Tuesday, May 9, and on Wednesday, May 10, and on Thursday, May 11, and on Friday, May 12, and on Saturday, May 13, and on Sunday, May 14, and on Monday, May 15, and on Tuesday, May 16, and on Wednesday, May 17, and on Thursday, May 18, and on Friday, May 19, and on Saturday, May 20, and on Sunday, May 21, and on Monday, May 22, and on Tuesday, May 23, and on Wednesday, May 24, and on Thursday, May 25, and on Friday, May 26, and on Saturday, May 27, and on Sunday, May 28, and on Monday, May 29, and on Tuesday, May 30, and on Wednesday, May 31, and on Thursday, June 1, and on Friday, June 2, and on Saturday, June 3, and on Sunday, June 4, and on Monday, June 5, and on Tuesday, June 6, and on Wednesday, June 7, and on Thursday, June 8, and on Friday, June 9, and on Saturday, June 10, and on Sunday, June 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SEE THE FABULOUS MERCEDES-BENZ LINE
AT YOUR CONVENIENCE.
CALL OR DROP IN FOR AN APPOINTMENT.
MERCEDES-BENZ SALES, INC.
430 PARK AVENUE (58TH ST. AT PARK)
OR TELEPHONE PLaza 1-7160-1-2

Prices range from \$3,390 to \$60,000. Mercedes-Benz models include sedans, sports cars and convertibles.



6.



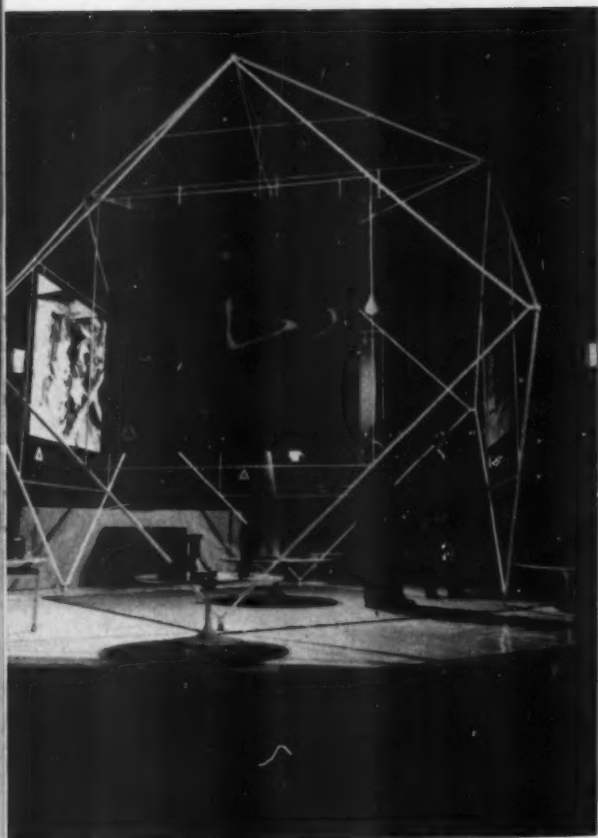
7.



WHO NEEDS SAFETY GLASSES

4. Medal—outstanding newspaper series, Special club client award medal—AD, Design: Gene Holtan, Phil Lansdale, Art: Gene Holtan, Jim Wood, Agency: The Lansdale Co., Client: Dorman's. 5. AD: Hans Sauer, Photo: Roy Besser, Agency: D'Arcy, Client: Mercedes-Benz. 6. Foster & Kleiser award, best outdoor poster—AD: John Flack, Art: Lowell Herrero, Agency: Cunningham & Walsh, Client: California Dairy Industry. 7. Medal—best painting—AD: William E. Dye, Design, art: Charles Wysocki, Agency: Ross Roy, Inc., Client: Dodge Truck. 8. AD: Stan Hodge, Design, art: Phil Kirkland, Client: Convair-Astronautics.

8.



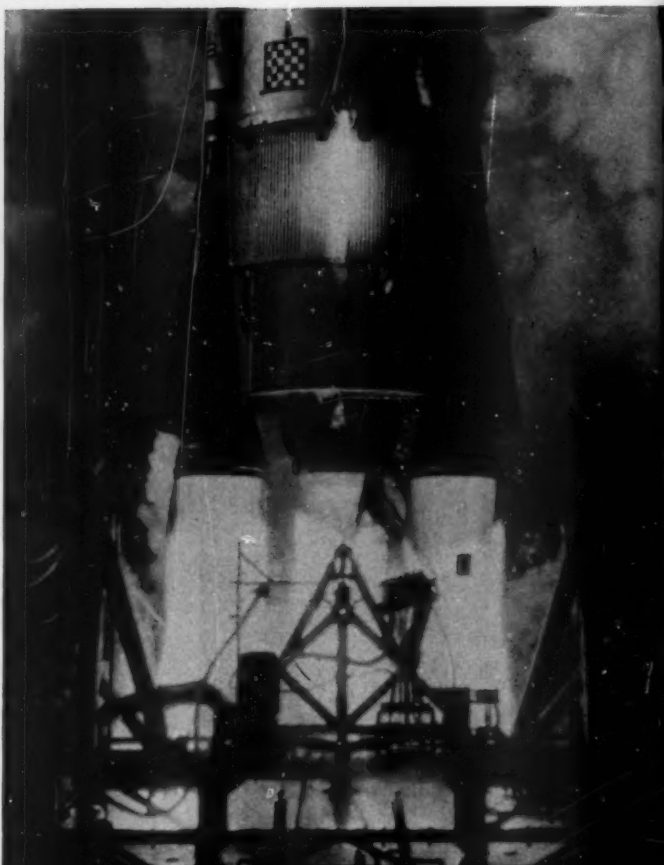
9.

9. AD: Bill Curry, Design, art: Joe Police, Photo: Don Mannix, Client: Thompson Ramo-Woolridge. 10. AD, design, art: Izz Liebowitz, Client: George McConnell. 11. Writer: James Fitzpatrick, Director: John Hynd, Photo: Convair-Astronautics Motion Pic., Producer: Eugene Keefer, Client: U.S.A.F. 12. AD: Dan Bonfigli, Photo: Nick Muray, Art: Fenga & Donderi, Agency: Guild, Bascom & Bonfigli, Client Best Foods Div., Corn Products. 13. AD: James Cross, Robert Mitchell, Design: James Cross, Art: Robert Mitchell, Client: System Development Corp. 14. Account supervisor: Robert Whitehead, Copy: Ron Goulart, Producer: Chet Rhodes, Agency: Guild, Bascom & Bonfigli, Client: Tidy House Products. 15. AD, design, client: Gene Holtan.

10.



11.



12.

14.

We caught Mr. Strangell introducing some "Nigger" (there's how we passed him—no names) to a "Nigger" for tea." He said, "and I'll take a drink on that day, too, in the afternoon about six o'clock or there like that." Strangell just said he didn't drink. He didn't like that person."

We'll just add that we're in agreement with Mr. Strangell. Nigger Plaster didn't make no promises for groggies, for an exclusive patented process. It's always easy to dispute, one is equal and a stay-free. And, of course, Nigger Plaster is the true flavor of the U.S. Grade Six. It's a great idea made true.

13.



15.

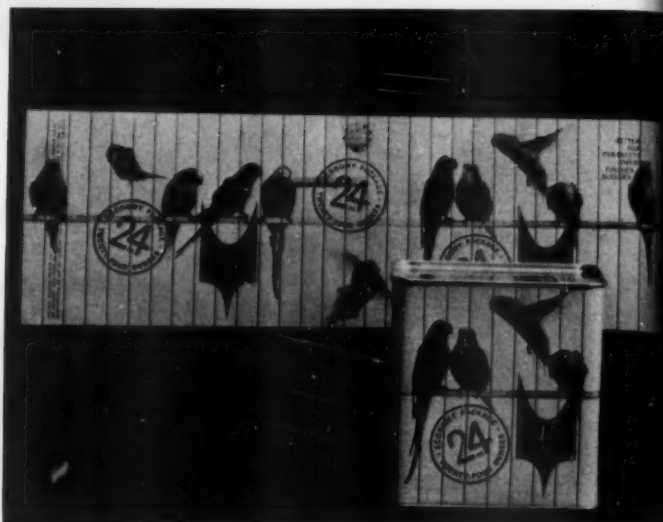


A Picture Picker's Picture Magazine has been published by its publisher to see it pictures he likes to draw in print. There is little text because it is harder to write than pictures are to draw. This first issue includes all sorts of drawings already published in other much less intimate media. There are also pictures that should have been published. You can tell even now when kind of a magazine this is going to be. If you cannot understand what a drawing is all about, it either had to portray what everyone has forgotten, or never did exist and so it is an advertisement. Our advertising policy is simple. If we like you, we give you a lot. It is understood of course that the Editor and Publisher of *A Picture Picker's Picture Magazine* is to be credited or produce the advertisement. This publication wants to maintain a particular standard, and it won't just simply give it a standard. There is no place for monthly, quarterly or annual publications. Things of this sort will be drafted with the following design: any inclusion in the Editor is enough to show you without pictures. However you will be entitled to know all the details for the second issue of *A Picture Picker's Picture Magazine* have been completed. Their year completed before the first issue. It is the type of work you have no personal objection to, the Editor and Publisher of *A Picture Picker's Picture Magazine* would be added just to mail yours #2 until otherwise, to you. But for nothing. The charge to only your business card sent to *A Picture Picker's Picture Magazine*, 7401 North Campus Boulevard, Los Angeles 46, California. c/o Chris Hansen Editor & Publisher, and you're a subscriber.

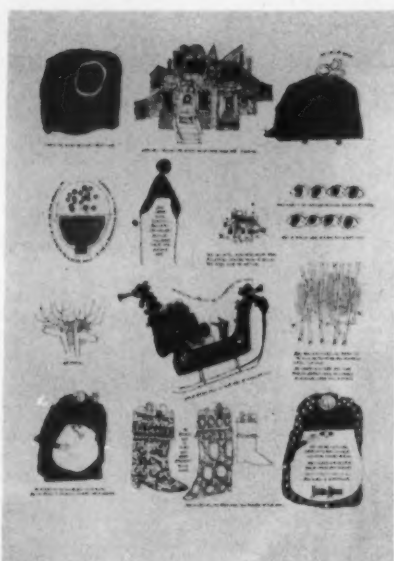
1
FIRST ISSUE



16.



17.



18.

16. AD, design, art: Vance Jonson, Photo: Joe Maddocks, Client: Hap Canary Mix. 17. AD, design, art: Vance Jonson, Photo: Joe Maddocks, Client: Hap Parakeet Seed. 18. AD: Arthur Shipman, Design, art: David Renning, Client: Neiman-Marcus. 19. AD, design Robert M. Runyan, Photo: Ovid Neal, Agency: Art Direction, Client: Litton Industries. 20. AD: Si Lam, Photo: Max Yavno, Agency: Doyle Dane Bernbach, Client: Holly Sugar Corp.



19.



20.

*Carnation's
milk-moustache
is an
instant
success*



When Erwin Wasey, Ruthrauff & Ryan (Los Angeles) was asked to develop a campaign for Carnation's instant non-fat dry milk, their problem was the usual: find something different. Not screwball different. The kind of different that simultaneously attracts attention, focuses on the primary sales point, combines high-impact and high-readership with immediate identification.

EWRR AD Jules Kopp tells how the moustache campaign grew.

"One day I noticed my four youngsters having a real ball comparing their milk moustaches as they drank their milk. It struck me that the moustache gave the strong and unmistakable impression of taste pleasure. The campaign was born that day.

"It took a lot of experimenting to make a campaign out of the idea. We worked with adult models—from railroad engineers to glamor girls. We even tried it with George Burns. But a milk moustache on an adult isn't believable.

"Then we turned to children, and faced other problems. The illustration had to be free of distracting elements which might reduce the impact of the central idea. For this reason some otherwise excellent candid shots were dropped. We turned to setups."

"A big problem was finding the right children. We interviewed many and made hundreds of transparencies of them with milk moustaches. Then we added a caption to the transparency and copy tested them with hundreds of housewives in the Los Angeles area to select the most effective models."

The milk moustache campaign draws very high readership ratings and Carnation Instant is now number one instant with a dominant share of the market. Tom Kelley was the photographer.

1) Jules Kopp, vice president and art director of Erwin Wasey, Ruthrauff & Ryan—Los Angeles, began planning with thought of showing the pleasure derived from drinking milk.

2) & 3) He expanded the basic idea to illustrate that Carnation Instant has easy mixing qualities and that milk can come from a box;

4) then roamed into the "offbeat".

5) Renderings returned to a simplified state after Kopp hit on the Milk Moustache idea. Tested and discarded was a father-son combination because, Kopp says, the moustache was not believable on an adult.

6) Mother was withdrawn after determination that the greatest favorable reaction came when concentration was on youngster and moustache alone.

7) The youthful twins materialized at a stage when Kopp wanted to see "how far we could extend this, and how much variation we could introduce to the Milk Moustache theme."



1)



2)



3)



4)



5)



6)



7)

This is the
Instant that's
delicious
for drinking!



Carnation "Magic Crystals" burst into fresh flavor
nonfat milk instantly—for as little as 8¢ a quart!

Chocolate-Flavored Instant Dry Milk
Carnation "Magic Crystals" are made from the finest milk and are naturally delicious. They are the only instant dry milk that is so easy to use. Just add to water and stir. No cooking, no special recipes needed. "Magic Crystals" are perfect for use in recipes...or as a delicious topping with 3% less calories than whipped cream for only 1¢ a serving. 3-qt., 8-qt., and new 14-qt. sizes.

MIXES INSTANTLY! Only Carnation "Magic Crystals" mix instantly and completely in ice-cold water, with a light stir. No lumps, no leftover paste in the glass.

Chocolate-Flavored Instant Dry Milk.
Try New Carnation Instant Chocolate Brand!

This is the
Instant that's
delicious
for drinking!



Carnation "Magic Crystals" burst into fresh flavor
nonfat milk instantly—for as little as 8¢ a quart!

Chocolate-Flavored Instant Dry Milk
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MIXES INSTANTLY! Only Carnation "Magic Crystals" mix instantly and completely in ice-cold water, with a light stir. No lumps, no leftover paste in the glass.

Chocolate-Flavored Instant Dry Milk.
Try New Carnation Instant Chocolate Brand!



This is the Instant that's delicious for drinking!

Carnation "Magic Crystals" burst into fresh flavor nonfat milk instantly
...for as little as 8¢ a quart!

Only Carnation "Magic Crystals" mix instantly in ice-cold water to give you fresh flavor nonfat milk. Naturally refreshing, delicious. Rich in all the natural protein, calcium and B-vitamins of freshest whole milk, yet low in calories. Perfect for cooking—no special recipes needed. "Magic Crystals" whip—for use in recipes...or as a delicious topping with 3% less calories than whipped cream for only 1¢ a serving. 3-qt., 8-qt., and new 14-qt. sizes.

MIXES INSTANTLY! Only Carnation "Magic Crystals" mix instantly and completely in ice-cold water, with a light stir. No lumps, no leftover paste in the glass.

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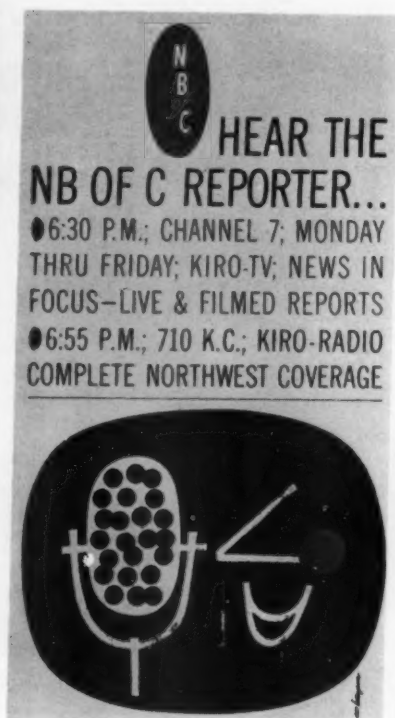
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Chocolate-Flavored Instant Dry Milk.
Try New Carnation Instant Chocolate Brand!

DOES NORTHWEST FINE ARTS REGIONALISM EX



1)



2)



4)



5)



6)



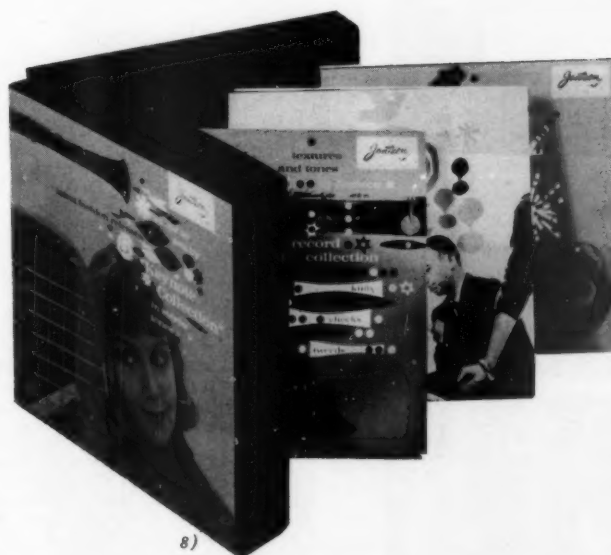
7)

ISM EXTEND TO ADVERTISING ART?

THE STAGE IS SET FOR SIEBERTS MOST DRAMATIC FURNITURE SALE! OUR SPECTACULAR ONCE-A-YEAR PAGEANT OF VALUES. THE STORE IS RAMPANT WITH REDUCTIONS. YOU'LL APPLAUD THE SELECTIONS AND CHEER THE SAVINGS! THREE DAYS ONLY, FEB. 16th THRU 18th. ACT NOW, WHILE VARIETY IS BEST



4)



8)

When 1959 closed out, art directors from Portland played host to ADs and artists from Vancouver, Seattle, Tacoma, and Spokane. Occasion was the Second Pacific Northwest Conference and the First Annual Northwest Exhibit of Graphic Art. If much regionalism was noted in fine arts and in architecture, little was found in advertising and editorial art.

The judges noted:

- high level of photography, typography, handicraft
- a blending of contemporary thinking with typographic readability
- emphasis on idea or content, on complete unit rather than on technique or design for its own sake.

Show judges were Robert Reynolds, Ted Baker, Lyall Nanson, Bob Goodman, Bill Werrbach, Paul Olsson, Jack Rodgers, Walter Gordon and Ed Mittelstadt.

Following its run in Portland the show travelled to the other N.W. cities. Some of the 100 pieces, chosen from 700+ entries, are shown here.

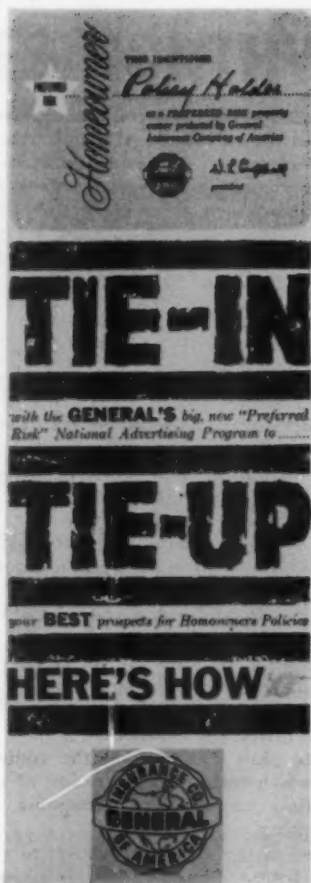
More than 250 attended the conference which featured a discussion of regionalism and of viewer response to advertising.

Some of the viewpoints expressed:

"In painting and sculpture, there isn't any doubt that there is something we have to call regional quality . . . I'm not talking about its idea but about what it looks like . . . it's all landscape. . . . Everyone seems to agree that this regional quality isn't quite so much found in commercial design . . ."

Mrs. Rachel Griffin, Curator of Education, Portland Art Museum

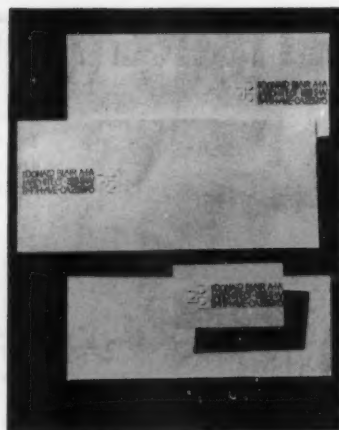
1) AD, design, art: Joe Erceg. 2) AD: Niles Kelly, Design, art: Mita Katayama, Agency: Cole & Weber. 3) AD: Jim Peck, Art: Art Hupy, Agency: Miller, MacKay, Hoeck, & Hartung, Client: Rainier Beer. 4) AD, design, art: Robert Huffman, Photo: Don Condit, Client: Sieberts. 5) AD: Les Shaw, Mita Katayama, Design, art: Mita Katayama. 6) AD: Niles Kelly, Design: Wm. Werrbach, Art: Jim Smith, Rick Tana, Agency: Cole & Weber, Client: KOMO-TV. 7) AD, art: Ted Rand, Client: Pacific First Federal. 8) AD: Douglas Lynch, Art: Sam Nichols, Robert Reynolds, Photo: Rene Williams, Client: Jantzen, Inc.



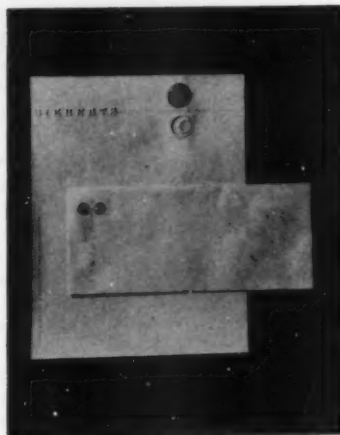
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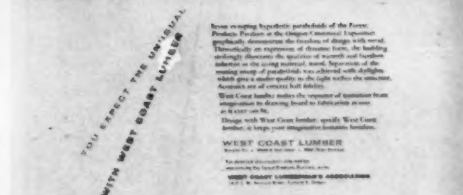
10)



15)



18)



12)

11)



16)

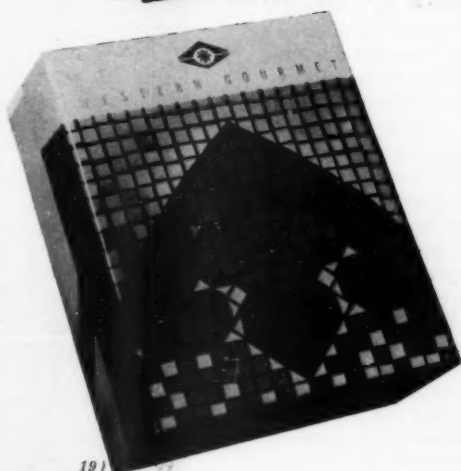
9) AD: Doug Hanson, Design: Mita Katayama, Art: Tad Wada, Agency: Cole & Weber. 10) AD, art: Arvid Orbeck, Client: Donald Blair, architect. 11) AD: Wayne Bagley, Photo: Photo Art Studios, Agency: Cole & Weber, Inc., Client: West Coast Lumber. 12) Art: Arvid Orbeck, Agency: Richard G. Montgomery & Assoc. 13) Design: Byron Ferris, Photo: Don Condit, Client: Agency Litho. 14) AD, design: Gloria Heasley Webber, Art: Mabel Belscamper, Client: Hood River Distillers Inc. 15) AD, design, art: Robert Huffman, Client: Sieberts. 16) AD, art: Mita Katayama, Photo: Art Hupy. 17) Design: Byron Ferris, Client: Dickinson Family (gift box). 18) AD, design, art: Arvid Orbeck, Client: J. E. Haseltine & Co. 19) Design: Byron Ferris, Client: Dickinson Family (gift box).



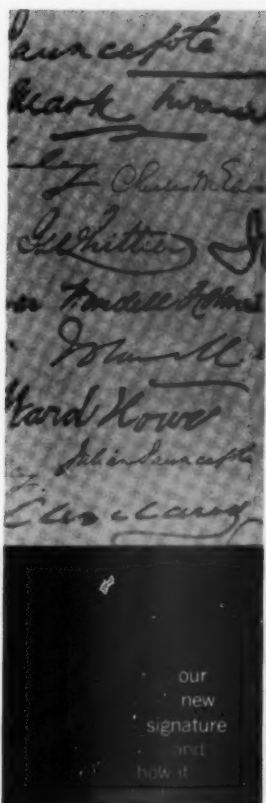
12)



17)



19)



13)

• "In commercial art, is the art of Cleveland, Ohio, different from the art of Seattle? I think the obvious answer is no. The type of work produced by an art service here today is like commercial art in any city you care to name."

Jim Peck, AD, Miller, MacKay, Hoeck & Hartung

• "I've often been told that the regional look is no good for the national market. This, somehow, doesn't seem right to me. In other words, a job done in New York would be no good in any other part of the country and vice versa. If regionalism is no good on the national market, then nationalism wouldn't be any good on the regional market."

Donald Blair, architect

• "If architects and painters in our day are influenced by the hot pursuit of contemporary trends, this is even more true of the commercial artist. Indeed it can be truthfully said that the illustrator or the graphic designer is dependent on his reference or swipe-file almost as a matter of common professional practice. The first investment a commercial artist makes as soon as he can afford them are subscriptions to those standard reference periodicals of our profession: Art Direction, Graphis and the Art Directors Annual. Without these he would feel almost as insecure and helplessly naked as to be caught without his pants. The abrupt turn of the thundering herd of Al Parker followers toward the Bob Peak-Phil Hays school of illustration is an example of this. And so is the somewhat dubious compulsion on the part of designers to use stacked arrangements of Bold Gothic types on the one hand and on the other, the lettering style that has been called Ben Shahn Grotesque. The examples of works from various regional AD shows, published in Art Direction are, at least to my eye, indistinguishable one from the other. It is probable that the national distribution of our mass media makes this uniformity almost inevitable."

Douglas Lynch, AD, Jantzen, Inc. •

How are you meeting the challenge of visual communications at the global level?



With Europe's economy integrated and prosperous, American manufacturers and advertisers now can sell to more people abroad than at home. Realizing the 1960's will see a boom in export advertising, New York's ADC sets "Visual Communication: International" as the theme of its fifth conference.

COMMUNICATION IN EUROPE, Asia, South America, Canada as well as at home—in all media—will be the theme of the two-day conference sponsored by the Art Directors Club of New York. International cuisine as well as international food for thought is on the bill of fare. \$60 fee covers all sessions and two luncheons, April 13 and 14 (Wednesday and Thursday) at New York's Waldorf-Astoria. Enrollment will be limited to 500. Registrations are handled by the Conference Secretary, ADC, 115 E. 40th St., New York 16, N. Y. Check should be made payable to the Art Directors Club of New York.

The conference is part of Visual Communications Week which starts with a Monday all-day NSAD meeting. The Awards Luncheon of the New York ADC and opening of the 39th exhibition is Tuesday.



Sylvester L.
(Pat) Weaver Jr.



Philippe Halsman



Guy Glover



Nor

Frank Baker

Arthur Hawkins,
Conference Chairman

Jr.

man

Herbert R. Mayes

Leon Volkov

Gunther Shulz

Douglas Leigh

Norman E. Salmons

Frank Baker, Conference Director: "We have much to learn from each other—how our problems and solutions differ—how they are the same—how different is our thinking—the language problem—local customs—all the things that are the people of our world."

"The World Outlook", by **Sylvester L. (Pat) Weaver Jr.**, Chairman of the Board, McCann-Erickson Corp. (International). Pat Weaver, in his NBC days, originated much of the magazine concept in TV programming, introduced spectaculars, and as far back as 1951 urged integration of informational and cultural elements in all hours of network scheduling. He's also been advertising manager for American Tobacco Co., Associate Director of Communications for the Coordinator of Inter-American, radio program producer for Y&R and vice-president and director of Radio-Television, Y&R.

"The World Through the Lens of a Camera", by **Philippe Halsman**. Internationally famed photographer Halsman is frequently seen through his Life covers. Exhibition of color photographs, "Women", was acclaimed recently at the Overseas Press Club.

"Four Families", by **Guy Glover**, executive producer of the National Film Board of Canada. This is a documentary film of the lives of an everyday family in India, France, Japan and Canada. It will be the first public showing in the United States. Commentary is by Dr. Margaret Mead, anthropologist and associate curator of ethnology at the American Museum of Natural History and adjunct professor of anthropology at Columbia University. Dr. Mead has been invited to attend the conference to explain the significance of the film to intercommunication between peoples.

"Speaking to Women the World Over", by **Herbert R. Mayes**. Editor of McCall's Magazine, Herb Mayes is recognized as

the dean of magazine editors. He's been an editor since 1920. For 20 years he ran Good Housekeeping. Now he's editor of fast-running McCall's.

"Can We Communicate With Russia?", by **Leon Volkov**. Soviet Affairs editor of Newsweek Magazine, Volkov was born in Moscow, trained as an engineer, was an officer in the Russian Air Force with 86 bombing missions over Germany. Became a United States citizen in 1954 and has served as a consultant on Russian affairs to the Department of Defense and the State Department.

"The Challenge of Visual Communication in Europe," by **Gunther Shulz**. Mr. Shulz is creative director of H. K. McCann Co., G.m.b.H. of Hamburg, West Germany. He is in this country studying American techniques of communication and will point up the similarities and dissimilarities of communication to and between European countries.

"Visual Symbolism: The New York 1964 World's Fair" by **Douglas Leigh**. President of the Douglas Leigh Inc., producer of spectacular advertising signs, Mr. Leigh is a director of the New York 1964 World's Fair Corporation.

"Audio-Visual Communication", by **Norman E. Salmons**, manager, audio-visual service of Eastman Kodak Co. This visual presentation will cover the latest trends in communication via the wide screen, multiple screen, conventional 35mm slides and motion picture media.

Where credit is due

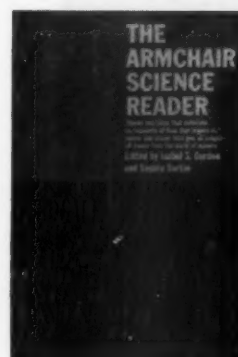
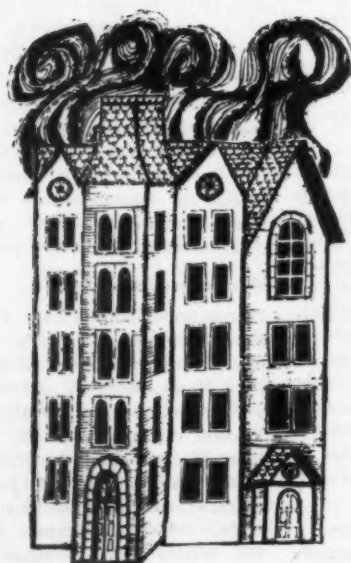
Frank Baker—Conference Director; Arthur Hawkins—Conference Chairman; Gene Federico—design chairman; Matthew Basile—designer of conference symbol, the "Global Eye"; Wallace W. Elton, Elwood Whitney, John W. Tinker, William H. Schneider—program planning; John Jamison—finances; John A. Skidmore, Frank Ritter, William Duffy—operations; Edward J. Bennett, Paul G. Lawler, Walter Grotz, Wallace W. Elton—reception. ●



Upcoming designer/illustrator Alex Tsao

In a period when illustration emphasis is on design, both within the illustration and the way it is integrated into the layout, 24 years old Alex Tsao says of his own aims, "Design is the basic root of my illustration . . . therefore I let the problem dictate the style and do not bring an illustration trademark to every problem."

Alex is versatile as the samples shown here indicate. He studied at Cooper Union and The New School, has worked in several art studios, an ad agency, and at CBS-TV. Until two years ago most of his work was as a designer but agencies, book publishers and studios have since encouraged his illustration and ADC shows, AIGA exhibits and the Illustrators Show have recognized his work.



PHOTOGRAPHIC SERVICE FEES

*what they are, how they work
for buyer and seller*

Roy Pinney directs Photo-Library, Inc., a stock picture agency. He is a member of the Picture Agency Council of America and the American Society of Magazine Photographers.

Charging photographic service fees is now an accepted practice with all picture agencies submitting photographs specifically requested by clients. The service charge partially covers the cost of filing, researching, captioning, printing, and delivering the prints.

The Picture Agency Council of America, PACA, is now clarifying the many ambiguities in this field, one of which is the service fee. Few clients understand the economic reasons for the fee. They will not accept charges for examining photographs of a specific subject. Hundreds of thousands of photographs are available and the supply seems to be unlimited. According to Arthur Brackman, recently elected chairman of PACA:

in the good old days . . .

"Years ago I was a magazine editor. When I wanted photographs I called several picture agencies who flooded me with photographs. I can still remember marvelling. I had been used to working hard and paying for everything I got. My thoughts went something as follows: 'This is too easy to believe. I sit here and these guys bring over free of charge hundreds of pictures which took great talent and expense to make. From looking at them I get ideas that I can use free. If I look at a thousand pictures from ten agents and buy one from one agent for a few dollars, he is as fawning and appreciative as if I have done him a great favor. If I impose on him and ask him to show me another thousand pictures he is obsequiously grateful and the next delivery brings bulging packets of new pictures. I can repeat this process endlessly. When it is done,

if I have edited cleverly, I will have picked the talents of several hundred photographers and published, out of thousands of pictures they have made on approval, a very few that can make my publication outstanding and successful and at trifling cost to my publisher. How do these picture people do it and stay in business?'

"Since then I have become an agent myself (FPG). It is now 25 years later and I am still asking the same question."

why a picture agent?

Because of the availability of the product, the intrinsic value of the picture agent's services are often overlooked. What is the specific value of the picture agent? What is he selling primarily? Convenience, availability, know-how, which may be more important than the picture itself.

Without the ability of the picture agent to tap a wide variety of sources and to deliver pictures to the client in the shortest time possible, the AD's job would be immeasurably more difficult. It is that fleeting moment when the AD needs a certain picture in which the thousands available have maximum value . . . the day before or the day after they are sought, they may be worth nothing. The photograph that is artistically correct, perfect for the purpose, and free to be used, and yet buried at the bottom of an obscure heap in a photographer's closet is worth nothing. To have any value at all for the editor, art director, client—a photograph must be *where, when, and how* it is needed. Seeing to this is the function of the picture agency.

free-lance vs agent fees . . .

Too often the small fees charged for photographs by individual free-lance photographers are cited by art directors in bargaining with picture agents.

Certainly the free-lance photographer charges far less for his stock photographs — his expenses and overhead (not to speak of the efforts he must make in researching) do not compare to those of the average picture agent. The picture agency carries the costs of obtaining and maintaining a wide variety of stock pictures, whereas the individual photographer's file consists only of his own stock photographs. The higher fee of the picture agency is due to high overhead: the decision to use the picture agency in spite of the higher fee lies mainly in the advantage of the greater availability and selection afforded.

It is argued that if the picture agent renders free service to prospective clients they will reciprocate by placing their more profitable orders with him later. This, however, is not always true. The art director often gives his really profitable business to the source that charges the least, places only special requests and rush jobs with the picture agent. In order to protect himself against being used in such a manner, and against having to handle a great many small jobs for which the profit does not merit the effort, the picture agent feels justified in receiving payment for his services, no matter how small the request.

A service fee is charged only when photographs are specifically requested by the client, never when they are submitted on the agency's own initiative. The charge is deductible from the actual purchase of pictures. There is no standard service fee, but the usual fee is from \$10.00 to \$25.00. The reliable agency can be counted upon to quote service fees when the photographs are initially requested.

A client does not buy a picture; he pays a fee for the right to use it, for picture research done at his behest, and for the right to withhold pictures from general circulation. ●

trade talk

ART DIRECTORS APPLETON, WIS.:

Robert Hillmer has been promoted to AD at Brady Co. . . . **BOSTON:** **Paul H. Hardy**, treasurer of the Boston ADC, member of Advertising Typographers Assn. of America, and Council of the Society of Printers, has bought the Berkeley Press. He's been with Berkeley for 22 years, succeeded Walter W. Annable as president and sole owner . . . **CHICAGO:** **Freeman S. Church**, AD/vp of Dancer Fitzgerald Sample, died. He had been with the agency 28 years . . . Creativity lecture series, cosponsored by ADCC, Art Institute of Chicago, University of Chicago, has been put off again, until spring date which will assure 8 top lecturers, chairman **Bert Ray** announced . . . **Ralph J. Finch**, formerly AD of Family Weekly and American Weekly, now with Stephens-Biondi-DeCicco, SBD added **William Boyd Andrews** Organization, international communications counselor. **Beverly BySura** is creative director . . . Formerly with Sorenson & Co., **Winthrop McCourt** has joined John B. Morrissey & Co. . . . **William R. Collier** left Compton, Milwaukee, for Gordon Best Co. here . . . At the Art Institute of Chicago through March 20: contemporary Japanese prints . . . **CLEVELAND:** **Edgar A. Kestner**, upped to senior AD of Meldrum & Fewsmith, will assist **Dudley R. Martin**, vp of art, in directing 7 man dept. . . . **DALLAS:** **Clarke, Dunagan & Huffhines** promoted **James R. Ogilvie** to vp/creative director, and designer **Richard F. Danne** to AD . . . **Bryan Leitch**, senior AD for Don L. Baxter, Inc., won a national contest for his agency with his menu cover for Sheraton-Dallas hotel's London Club. More than 100 entries were submitted in the contest sponsored by Lee Paper Co., Vicksburg, Mich. Leitch's design was based on 35mm color photos of effects achieved by tempera colors swirled into water. Finish art by **Bob Carpenter** . . . **GREENVILLE, S. C.:** **Norman P. Tate**, who had been tv AD at Foote, Cone & Belding, NY, now is tv AD for Henderson Associates . . . **INDIANAPOLIS:** ADC heard Chicago

(continued on page 82)

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on the West Coast



Portland ADs produce civil defense book

The recently published "Survival Is Up To You," 11x8½ booklet, is "an outstanding first" in civil defense books,

ADC believes. Over \$2000 worth of artwork was contributed by **Robert Reynolds**, of Freelance Design Studio. Mechanicals were by **Pat Shaylor**, Gerber Advertising. The Oregon Ad Club distributed the pamphlet. Mayor **Terry Schrunk** presented a certificate of appreciation to **Reynolds**, **Miss Shaylor** and **John Slocum**, president of the Ad club.

Coast clips

Pete D. Cramwell, formerly with **C. J. La Roche**, now with **John Parker Advertising, LA** . . . **Jim Cross** is general membership chairman of the 1960 International Design Conference at Aspen . . . **Ken Kim**, who has freelanced in the LA area for record companies as well as operating his own art studio, is now AD for **Warner Bros. Records, Burbank**. He'll set up complete studio operation there. **Nort Skorstad**, who has been with Kim before, joins him here . . . **Norm Gollin Design** now at 717 N. La Cienega Blvd., LA . . . **Merle Shore** is now AD **Verve Records, Beverly Hills**. ●



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in Philadelphia

Philadelphia authorizes municipal funds for art

Up to 1% of construction costs of structures financed wholly or in part by the city can now be spent for art. The Philadelphia Art Commission decides when and where the ornamentation is "fitting and appropriate."

In Philadelphia

ADC recently heard *James K. Fogleman*, administrative design director, CIBA, discuss *The Designer in Industry* . . . ADC's regular dinner meeting has been moved up to April 1 . . . New free lance studio is *John Dixon's* and *Don Swanson's* in Land Title Bank Bldg., Broad and Chestnut . . . *Maxwell Associates* now at Barclay Bldg., City Line and Belmont Ave. . . *Vince Hoffman* now at Ayer . . . *Al Suggs* left free lancing for AD post with *Shaw-Schreiber* . . . *Beck Engraving Co.* has bought *Colorcraft Co.* Latter will retain name, personnel and address.

At the *Art Alliance*: through March 23, ceramic international exhibition; March 3-April 20, oils and caseins by *Rae W. Hartman*; March 30-April 20, *Andre Girard's* sketches, drawings and transparencies for commissioned films; also textiles and paintings by *Ted Hallman, Jr.*



Natl. Bible Press wins pack/DM prizes

Christian Booksellers Assn. convention

awarded two first prizes to Philadelphia's National Bible Press. The Cameo Bible was first in Modern Packaging category, and an order form folder, one of a four part mail campaign, won in the Attractive Mailings category. The Bible has a Wedgwood blue limp leather cover, levant grain, with a white leather "cameo" embossing of stone tablet form of the Ten Commandments.

Four color folder illustrates children's gift Bible. Corners of the folder are die cut to show underlying yellow fold as background for the cover illustration.

AD/designer, *Rod LeRoy*, Beaumont, Heller & Sperling. Photography, *Richard Hesser*. Writer, *Bud Fenton*.

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Philadelphia's most complete stock of art and drawing materials.

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FRESH AND FASHIONABLE . . . that's George Faraghan's middle name when it comes to selecting models. The pair used in this photograph for A.D. Roger Cook of N.W. Ayers might have been overlooked by a less sensitive man.

REPRESENTED BY JUDY WAGNER • JOHN ROBINSON • WILLIAM D. LANSER

1934 ARCH STREET, PHILADELPHIA 3, PA. LOCUST 4-5711-12

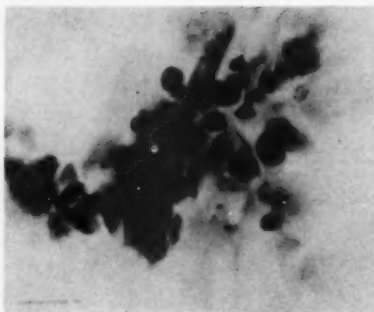
FARAGHAN PHOTOGRAPHY

In Chicago



1)

2)



ADCC awards two divisions in fine arts

The Fine Art Exhibition this year divided the entries into Traditional and Modern, gave two sets of prizes. The Traditional first prize went to Hal Smiley's Still Life (1). Second and third prizes went to Fred Boulton and William Scott. Honorable mentions were William Scott, William Savin and Rose Rohrer. The Modern first prize was awarded to Wayne Gallagher's Winter Forest (2). Mickey Strobel and William Woolway won second and third prizes. Honorable mentions were Wayne Gallagher, James Rodgers and Irving Titel. Judges of the Modern were Richard Florsheim and Alberta Friedlander. Ben Stahl and Edith Wcigle judged the Traditional.

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the **Gulfcoast** for precise work
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steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD **chicago, ill**

trade talk

(continued from page 78)

designer **Robert Sidney Dickens**, formerly a Hoosier, speak on Corporate Image and Package Design . . . LANCASTER, PA.: **Richard F. Smith** was promoted to asst director of styling at Armstrong Cork Co.'s floor div. He will also continue as chief stylist for advance styling. Smith had been a tv AD before joining Armstrong in 1955 . . . LOS ANGELES: **Don Doyer** from BBDO to Richard Woodward & Associates . . . **Dick Lawrence** left Giannini Controls Corp., Pasadena, for Hughes Productions, Newport Beach . . . MIAMI: **Bogorad & Ehrhardt** now at 1090 N.E. 79th St. **Jerry Bogorad** is AD/partner . . . NEW YORK: **Paul S. Valentino** left Ellington for Donahue & Coe . . . **Douglas B. Leigh, Jr.**, formerly senior AD at Kudner, director of art at MacManus John & Adams and an AD at C-E, now with NLB as director of art . . . **Anthony Zules, Jr.**, left Sudler & Hennessey for KMG . . . **William H. Oakley, Jr.**, upped to vp in charge of creative at Cortez F. Enloe . . . **George Lois** left DDB to become a principal in a new agency set up. **William Free** left Papert & Free, which he had helped to found last fall, and went back to McCann-Erickson as associate creative director, exec AD/vp of McCann-Marschalk. Lois became senior vp/AD and another ex-DDBer, copy supervisor **Julian Koenig**, became exec vp/creative director in Papert, Koenig & Lois, at 375 Park Ave. . . . **Roy Grumet** named vp/agency coordinator at Dickerman Advertising, New Hyde Park . . . **Arthur Kugelman** now AD of Smith/Greenland . . . **Bob Reynolds**, formerly a Portland AD, now with Alexander E. Chate Studio . . . **Kurt Welts** upped from staff artist to associate AD of CBS TV's sales promotion and advertising dept. . . . Vp/head AD **Harold Olsen**, BBDO, addressed Artists Guild on Trends in Advertising Art. Another AG meeting program was presented by **Tom Walsh**, **Martin Gage**, **Wes Harju**, all of Eberhard-Faber. AG meetings, held 2nd Mondays at Salmagundi Club, 47 Fifth, 7:45. Visitors welcome . . . **Marce Mayhew** promoted to associate AD of Reach, McClinton . . . **Everett Sahrbeck**, exec AD/vp Reach, McClinton, held a one man show of his paintings at McNichols Art Gallery, Naples, Fla. . . . **Robert B. Robinson** who had been with Williams Advertising as asst AD and with B&B, is now asst AD and type director at Gaynor & Ducas . . . Formerly exec AD of J. M. Hickerson, **Eugene V. Hassold** is now with Geyer, Morey, Madden & Ballard . . . **William Ivers**, FSR, designed the pack for People Puppets, the toys created by **Peter Cardozo**, vp/creative director for radio/tv at the agency. Puppets' costumes designed by **Catherine Mathews**, secretary in the tv dept. . . . Another toy—but for grownups this time—is the Voodoo

trade talk

Kit designed by **Curt Lowey** while asst designer with Ken Saco Associates. He is now asst AD in Vogue promotion dept. The kit is a compartmented box containing a primitive wood doll, nails, etc., plus instructions to young execs annoyed with associates, clients, suppliers, etc. . . . **OMAHA:** **Mary Alice Wells**, formerly with Modern Litho, now with Allen & Reynolds . . . **Omaha Artists and Art Directors** were guests of Storz Brewing Co. at recent meeting. A program on color was presented by Winsor & Newton . . . **PITTSBURGH:** **Virgil R. Scarfo**, who has been with studios and agencies locally and in New York, now AD of Bachman, Kelly & Trautman . . . **William E. Hudson**, former co-owner of Scope Studios, now senior AD with Bond & Starr. He is a member of the board of governors of Advertising Artists of Pittsburgh . . . **ST. LOUIS:** **Paul Stauder**, formerly with Ross Art and Randall & Smith in New York, now AD of Russell S. Kribs Associates . . . Three jurors judging the First National Bank's 7th annual Christmas card contest are **Rudolph Czulin**, senior AD Gardner; **Paul Stoddard**, president Advertising Artists; **Mrs. Ruth Jacobson**, account counselor Fleishman-Hillard . . . **SAN CARLOS, CALIF.:** **J. Paul Bradley**, who joined

Sturges & Associates as head AD in 1958, now creative director . . . **SAN FRANCISCO:** **G. Dean Smith**, recently a design consultant after leaving McCann-Erickson, returned to the agency as head AD of electronics accounts . . . **Joseph B. Wallace** now exec AD, Wyman Co . . .

ART & DESIGN APPLETON, WIS.:

Harry Dawson, previously with Nobart Studios, Chicago, now at Brady Co. . . . **CHICAGO:** Combined Ethics Committee's legal counsel **Frank Bloch** and publicity director **Charlotte Olson** conferred with New York Joint Ethics Committee. The New York group, announced its vice chairman **Robert L. Chambers**, explained their two methods of settling disputes, mediation and arbitration, and how they handled other problems. Also present at the meeting: JEC's **Jack Jamison**, **Tran Mawicke**, **Bill Duffy**. JEC has prepared a report of their work over the past 10 years, reports increasing requests for information from similar groups around the country . . . **M. F. Procunier** joined Norman Rich Art Studios as SM. He'd been AE at Stovell . . . Institute of Design of IIT has been invited to represent the United States in the

Triennale, world's fair of design in Milan. **Jay Doblin**, director of the Institute, reports only 3 design schools in the world were asked to submit exhibits, the other 2 being in Germany and England . . . **Misch Kohn** held a one man show of wood engravings at Chicago Public Library's art dept. He's associate professor at Institute of Design . . . **Arnold Zweerts**, painter and mosaic artist, also exhibited at the Library . . . **Klein Wassmann/Design** moved to 11 E. Walton Pl. . . . **CLEVELAND:** American Greetings Corp. held its 2nd exhibit of paintings, drawings and prints of creative staff. Jurors were **Dr. Edward Chapman**, professor of art history, Western Reserve University; **Ed Henning**, asst director of Cleveland Museum of Art; **Ross Widen**, Widen Gallery. **Robert Hawthorne** is the company's director of art training . . . **DETROIT:** New additions at McNamara Brothers are designer **Gene Soja**, formerly of Minnette Studios, New York; illustrators **Tom Mullaney**, **Gene Connelly**, **Bill Windsor**, and letterer **Don Koelzer**. Also, to the sales staff: **Gil Hanna**, **John Kristoff**, **Robert Maywood** and **Marvin Pearson**. **Don Schneider** has been appointed vp/SM. McNamara has also opened an uptown studio at 5154 GM Bldg. . . . **Harley Earl Associates**,

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trade talk

Warren, Mich., has named two vps in the design sections, **David Bishop** and **Dominic Saporito**. Bishop heads package design, and Saporito is product design specialist . . . LOS ANGELES: **Teresa and Tom Woodward** have opened illustration/graphic design studio at 943 1/2 N. La Cienega . . . **Will E. Beaumont**, formerly director of structural design at Container Corp. of America's LA folding carton div., now personal assistant to **Howard Blonder**, Howard Blonder & Associates, Downey . . . **Shirley McWilliams** advertising and SP director, Rose Marie Reid Swimsuit Co., was elected president of the LA chapter, Sales Promotion Executives Assn. She is the first woman president of an SPEA chapter . . . Mosaic muralist **Joseph Louis Young** will be awarded an honorary degree, Doctor of Literature, by his alma mater, Westminster College, New Wilmington, Pa . . . NEW YORK: **Myron Smith** has joined Gaynor & Ducas art staff. He had been with Institute of Life Insurance and with Monogram Gordon . . . **Herbert S. Borst** and **Michael F. Tedesco** formed Francis & Shaw Inc. art studio at 150 E. 35 St. Their middle names formed corporate name. Borst had been AD H. C. Sanford Associates.

Tedesco was Sanford studio mgr. . . . **Crane-Gallo Artist Supplies** celebrated 16th year by moving to new store, 173 Madison, between 33rd and 34th sts. New phone, MU 3-9620. C-G distributes Crago art products . . . **Jack Wolfgang Beck** moved to 36 W. 56, CI 6-9157 . . . **Eli Basel** from Charles North to Schneider-Stogel Co. as art & production mgr. . . . BBDO artist **Charles Kingham** won two first places in Allied Artists show, National Academy Galleries . . . **Roy Kuhlman** is designing the cover illustrations for Modern Packaging all this year . . . **Frank A. Vitale** left Maryknoll for his own studio, 12 W. 55 St., JU 6-8053. He'll do textbooks, SP and DM . . . **Valen Associates** is a new creative and art service using cartoonists. Headed by Herbert Valen, offices are at 211 E. 51 St., PL 5-9717 . . . White-Richards, Inc. now **Tom White Associates, Inc.**, 145 E. 52 St., PL 8-1585 . . . **Shelly Sacks**, at 55 W. 42 St., LO 3-3946, reps **Harry Bennett**, **Diana Douglas Gorsline**, **Jim Spanfeller**, and photographer **Al Francevich** . . . A study in type readability by psychologist **Dr. Irving Taylor** proved that newspaper designers' and printers' instincts have been sound all along, reports Mergenthaler Linotype. Corona, most

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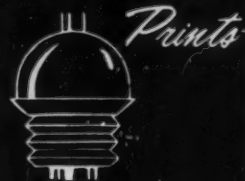


Pennsalt—Aitken-Kynett

popular newspaper body face, leads in reader comprehension, high visibility, low fatigue; 1 pt. of leading for body type was found best for readability; 16 picas was found to be the ideal column width; 9 pt. body type outscored 7 and 8 pt. . . . **Jean Cunningham**, in the graduating class of Cooper Union, was chosen by **Cross Siclare & Son, Newton Falls Paper Mills** and their agency **Davis, Parsons & Strohmeler** to do first in their Identity campaign. Student does an ad, DM piece features the artist . . . **Armand Associates** moved to 84 Williams . . . **Harold Kittelsen**, who has owned Kittelsen Studios of New York and LA, is now AE with **Martin & Tuttle, LA** . . . **Robert A. Miller**, formerly on Art Direction Magazine ad staff, now vp in charge of sales promotion, **Delroy, Inc.** . . . Annual auction sale and exhibition of **Salmagundi Club** included prize winning pieces by **Clifford Jackson, Armand Trivillini, John C. Pellew, Tore Asplund, A. Henry Nordhausen, David Wu Ject-Kay, Kent Day Coes, Harold Vroom**. Art that was included in Jury of Award, though not in competition, by **Ulric Bell, Charles R. Kingham, John K. Dillon, Arthur Fuller, Junius Allen, Frank Bensinger** . . .

Shows around town: At the Modern, through March 20, Art Lending Retrospective; through March 13, New Talent; March 9-May 15, Claude Monet, Seasons & Moments . . . At **School of Visual Arts**, March 14-31, General Dynamics graphics; April 4-25, The Printed Word, STA traveling show. SVA students' exhibit at JWT through March 11 then to Y&R March 14-25 . . . **Asia House**, 112 E. 64 St., March 10-April 17, Haniwa—terra cotta sculptures loaned by Tokyo Nail Museum. . . . **OMAHA:** **Les Hays** opened a new studio at 49th & Dodge. **Nancy Askew** has joined him as PM . . . **Don Boe** moved to larger studio in Redick Tower . . . **Fred Randall's** new studio is attached to his suburban home, West Omaha . . . **Tom Dudycha** now with art staff, Omaha World-Herald . . . **Ervin Prucha's** the new production supervisor at Northwestern Bell Telephone . . . **PHILADELPHIA:** **Cleveland ADC** voted as best in show a Scott Paper Co. retail promotion designed by **Sam Ciccone**. **Mel Richman, Inc.**, under direction of **Bill Wing** of Scott. The promotion was built around 4x8ft. paper balloon . . . **Ralph J. Brown, Jr.**, upped to director of **Mel Richman Design Associates**. He had been plans

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NEW BOOK

202. **The Fifty Stars of the USA. U.S. Camera 1960.** Tom Maloney, editor. Work of photographers around the world is featured, though major theme is the United States. Special features include two studies of Edward Steichen, one by Alexander Liberman, and Steichen's own story of "Russia and the 'Family of Man.'" Among the portfolios is a selection of prize winning ads from the NYADC's 38th show, with commentary by NYADC president Garrett P. Orr. Designed by Jack L. Terraciano. \$8.95.

ANNUALS

189. **International Poster Annual 1958/59.** Edited by Arthur Niggli. 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.
194. **Penrose Annual 1959.** Edited by Allan Delafons. Emphasis is on advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting sidelights: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).
195. **Graphis Annual 1959/60.** Edited by Walter Herdeg. More than a third of the pieces shown in this year's international review are by American ADs, artists, designers and photographers. Representation includes the south and midwest as well as both coasts. Associate editor Charles Rosner, in his introductory notes, pays special attention to the work of a group of Americans. \$14.50.
196. **Advertising Directions.** Edited by Edward M. Gottschall and Arthur Hawkins. Trends in visual advertising—where they originated, how they are being applied, what the future direction is—discussed, interpreted by 30 advertising and ad art leaders. Analyses of kinds of advertising—product categories, corporate techniques, media. Also, a reference section including data on salaries, studio billings, competitions, developments in the graphic arts, new typefaces, new books. Indexed. \$10.
197. **New York Art Directors' 38th Annual.** Edited by Edward R. Wade. Some 500 pieces shown off to the full, with book's own design a subservient showcase for the show. Usually four or five pictures to a double spread, with one a full page or full bleed. Easy to see and study reference with a clean open look. Illustration section has art big, then reduced in advertising applications. About 330 pages, including six pages of cross reference, and articles on the club's highlights this year. Designed by Edward P. Diehl. \$15.

(Also available: the 37th Annual, \$12.50, order number 182; the 36th Annual, \$12.50, order number 165; the 35th Annual, \$12.50, order number 146.)

198. **Packaging, An International Survey of Package Design.** Edited by Walter Herdeg. This first international survey of packaging includes 1022 illustrations, 34 in color, of packages selected from over 11,000 entries. Fully captioned with technical, other details, the material is shown in 15 categories for easy reference. Included: a special illustrated section on package construction, a check list for package planning, list of packaging competitions, indexes. Articles by Will Burtin, Albert Kner, André Harley, William Longyear, W. M. de Majo, Norbert Dutton, J. K. Fogleman, Charles Rosner, Saul Bass, Milner Gray, Ladislav Sutnar, R. S. Caplan, S. Neil Fujita. \$18. (Published at \$17.50, plus 50c postage.)

200. **Illustrators '59.** Editor in chief, Arthur Hawkins. Permanent record of the Society of Illustrators' first annual show. Here are some 350 pieces shown big, usually about 4 to a double spread, with established names as well as younger talent represented. A few of the pieces are shown in color. Jury chairman in each of the show's five sections analyze the work. Also: articles and illustrations by a group of well known names. Designed by Robert Hallock. \$12.50.

ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.
164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensively shown in all the stages of development. \$13.50.

193. **Advertising Layout and Art Direction.** Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, promotions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

PRODUCTION

187. **Color by Overprinting.** Donald E. Cooke. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.
199. **Planning for Better Imposition.** H. Wayne Warner. Pointers on how to save money and time on any print job. Simple explanations, diagrams. Includes a section of printed sheet lays. \$10.

GENERAL

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
192. **The Status Seekers.** Vance Packard. Exploration of class society in America, and a more carefully documented less popularized treatment than Hidden Persuaders. A good job of pulling together and interpreting readably the serious work in this field. For all in the business of communicating. It adds to our understanding of the people who are the target of our headlines, illustrations, designs and symbols. \$4.50.
201. **They Laughed When I Sat Down.** Frank Rowsome, Jr. Over 200 illustrations and stories of ads, trademarks, personalities of America's promotion scene from its dawn down to today. \$7.50.

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trade talk

mgr. . . **John E. Byrne**, formerly AD Arch Art, now designer with Mel Richman, Inc. . . . **ST. LOUIS:** **Hal Poth**, AD for Roman Advertising for 7 years, now has his own studio. It's called Visual Communications, address Time Bldg., 1134 Locust St. . . . **Advertising & Writers Club of St. Louis** had **Paul Pinson** as guest speaker. The Chicago AD/artist discussed Copy's 4 Responsibilities to Art . . . **SAN FRANCISCO:** **Dancer-Fitzgerald-Sample** moved to 343 Sansome St.

PHOTOGRAPHY **Charles Kerlee** is building a home in the Bahamas, but he has no plans to retire. Business as usual at 149 W. 54 St. . . . News from **Harvey Kahn:** **Bert Stern** went to Hong Kong to shoot promotion for upcoming movie, *World of Suzy Wong*, returned to US for premiere of his own film *Jazz* on a Summer's Day, then to Germany on Volkswagen account, and home again. **Gerald Schatzberg** shot the spring Paris collection for *Vogue*, first time he's done this for the magazine . . . **Magnum Photos** elected **Henri Cartier-Bresson**, Paris, chairman of the board; **Elliott Erwitt**, president, New York; **John G. Morris**, exec editor. **Michel Chevalier** was reappointed European editor. Directors: **Cornell Capa**, **Burt Glinn**, **Ernst Haas**, **Inge Morath**, **Marc Riboud** and **George Rodger** . . . **Magnum**, by the way, did a special issue on Western Europe for *Holiday*. Participants: **Cartier-Bresson**, **Erwitt**, **Glenn**, **Brian Burke**, **Haas**, **Morath**, **Riboud** . . . **Floyd M. Roberts**, owner of **Roberts Studio, L.A.**, has been elected to the board of directors **PPA**. He serves as a portrait director to fulfill term of the late **Edmund Watson**.

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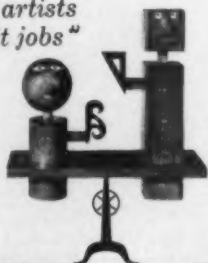
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DIRECTIONS

by Stephen Baker



McCann-Erickson Incorporated

Art Directors have been throwing sharp quizzical glances at McCann-Erickson for a long time. Suspicions have run rampant. McCann-Erickson has had two strikes against itself from the start.

It has grown too fast. It quickly became a teen-age monster with outsized limbs and an outsized head. Here was a nouveau riche got too far much too quickly. "Must be luck," said the skeptics as they sat back waiting for the monster to drop dead. It did nothing of the kind.

The other, more serious charge was the agency's unabashed emphasis on research. The president stated publicly that he staunchly believed in research; he was determined to make his research department the best (and the biggest) in the history of advertising; he was going to eliminate the element of chance as much as possible; he was going to substitute facts for opinions, information for intuition. He has done all these things, thus upsetting many pat theories of a great many creative people.

There are those who take it for granted that anything coming out of McCann-Erickson is automatically second-rate from a creative standpoint, because of the way business is conducted there. "How," they ask, "could any true, creative soul survive in such an atmos-

phere? How could any good idea ever see the light after having been put through the merciless and multiple siftings of committees, research projects, organizational procedures?"

A look at McCann-Erickson's campaigns provides the answer. Among the hundreds of advertisements and television commercials that emanate from the agency, quite a few are outstanding, and the percentage of really bad advertising is very low. For an agency carrying such a large workload this record is remarkable. It is one thing to have high standards for a few showcase accounts; it is another to be able to maintain some kind of level for close to a hundred clients.

If one were asked to define the stamp McCann-Erickson puts on its campaign, he could do so easily. The magic word is *professionalism*. Almost everything produced in this agency has the mark of professionalism on it. Big, really big, mistakes are few. Checking, constant and ruthless inspection by top brass prevents the creative people from ever laying a large, collective egg.

This system also prevents rugged individualists from surviving, except in a few cases at the very top of the agency's hierarchy.

In an organization preoccupied itself

chiefly by establishing a reputation for turning out sound, workmanship-like advertising, the loss of creative mavericks is rarely a fatal blow. Once formulas for sound advertising have been established, it is a simple matter to hire good, professional craftsmen to do the execution. Within certain limits there is still ample opportunity for an art director (or writer) to move about creatively.

Off-beat graphic ideas, real "firsts" in advertising art, however, have a small chance to work their way through such a set-up. This may be one of the reasons why McCann-Erickson, in spite of the fact it's stacked with bright, creative people from top to bottom, seldom comes up with an eye-patch idea or a tattooed hand.

Meanwhile it is comforting to see that an advertising agency so steeped in research and business procedures turns out such a high percentage of good, sound advertising. That such a thing is possible at all represents a pleasant surprise. For a long time it seemed to us that research and creative spirit were not always compatible; the example of McCann-Erickson proves that this fact isn't necessarily so.

Next month a few words about Young & Rubicam. Following that: Ogilvy, Benson & Mather, Inc.

